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Art Editor S. A. Abramof

ALEXANDER BENOIS AND SERGEY ERNST

# OSTRAOOMOVA·LJEBEDEVA

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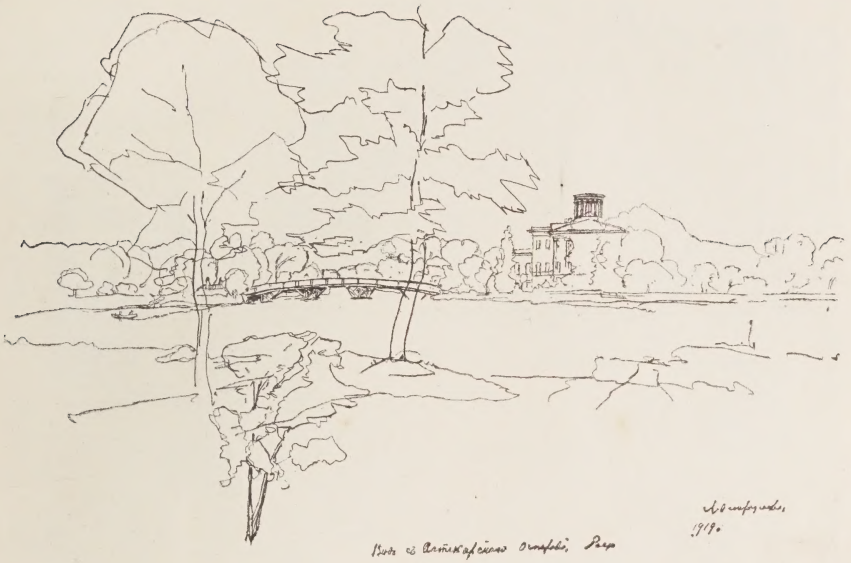
ALEXANDER BENOIS

# THE ART OF ANNA OSTRAOOMOWA



It was long ago. My fiancée and I had taken up the copying of the old masters in the Hermitage. I was busy with one of Franz Hals portraits — the one of the man with the crooked mouth, and my fiancée was intent at the same time on the portrait „The Son of Franz Hals" which hung close at hand. One day a young lady with eye-glasses appeared next to us and began outlining Rembrandt's „Girl with a Broom" in charcoal on her canvas. I was somewhat taken aback by the boldness of such an undertaking. It was evident, it seemed to me, that the amateur's choice must have fallen just by chance on this wonderful picture, in which the mood of domesticity is so marvelously blended with the tragic romanticism of Rembrandt's last years. And it could certainly not be expected that „the lady with the eyeglasses" would be capable of surmounting the enormous difficulties of the task. I was myself engaged in a desperate struggle, as I endeavored to render, however faintly, the mad brio of the original picture. What was therefore our aston-

*Villa in the Environs of Rome*
*Colored Drawing*

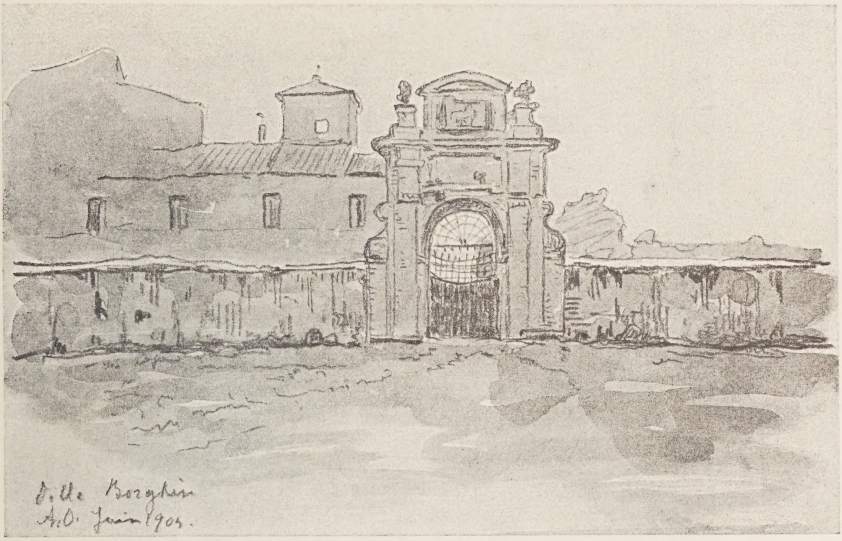
*1903*

*Une villa aux environs de Rome*
*Dessin colorié*

ishment when from beneath the amateur's charcoal, the outlines of the girl's figure began to come out on the canvas in powerful strokes, after which my neighbor proceeded to lay the colors on her picture with an extraordinary energy which reminded me of Repin's well known manner. In about a fortnight she had finished the picture. I should be afraid to assert that this copy proved to be excellent—all this happened too long ago, and my artistic judgment has undergone such a great change that I have become very exacting. But at the time the result achieved by the unknown artist with such rapidity and assurance seemed wonderful to me. Her success was partly responsible for the failure of my own copy. I „turned sour" all at once, and abandoned my work, without bringing it up to the point of completion which I had set for myself at the beginning.

I had wished very much to make my neighbor's acquaintance, as I felt her to be a true comrade in taste. But for some reason the acquaintance was never made, and if I heard her name at that time, I soon forgot it, so that when I heard it again from Somoff it seemed totally new to me. The impression produced on me by the

*Venice. Gray day. Canale Grande* — *1911* — *Venise. Jour gris. Le Grand canal*



*Villa Borghese*
*Colored Drawing*

*1903*

*Villa Borghèse*
*Dessin colorié*

artist had however been so strong, that when I met her six years later, I recognized her immediately. The acquaintance took place in Paris, whither Anna Petrovna Ostraoomova (for it is of her I am speaking) and some of her friends, had come to perfect themselves in their chosen branches of art. Due to some whim, our friend Somoff refused for a long time to introduce us to these girls whom he often called upon, but his tales of the one who was going to devote her energies to the rare and difficult art of woodcutting, whetted my curiosity to a high degree. At last, at Russian Christmas time in 1898, I succeeded in persuading Somoff to arrange for us to meet these artists at their camping quarters on the Avenue du Maine, and there I was both amazed and delighted to discover in my new acquaintance in France the copyist of the Hermitage herself, and at the same time I felt complete confidence in her talent and her work. One possessed of such originality, taste, and power, could not but have „the grace of God". Such a person could not but choose an individual path, not from any vain desire to appear original, but with full consciousness of her own powers, and having once set out upon this road would be sure

*Street in Tivoli*
*Pencil Drawing*

*1903*

*Rue à Tivoli*
*Dessin au crayon*

to proceed with a firm step, not losing her way, but eagerly hearkening to the voice of intuitive wisdom. Much of her path has already been traversed and, looking back, I can assert that I was right in my feeling about Anna Ostraoomova at that time, and that I was not mistaken when I prophesied success in the higher realms of art for her.

*Street in Tivoli* 1903 *Rue à Tivoli*
*Pencil Drawing* *Dessin au crayon*

The work of the artist, as it appears before us now, is striking for its completeness, its firmness, and its wonderful good sense — if I may so express it — and this last feature is one not often met in the biographies of artists, especially the moderns. At the same time the rational principle is not to be found in Ostraoomova's

*Bench in the Garden of Tzarskoye Sselo*
*Pencil Drawing*

*1904*

*Banc au jardin de Tzarskojé Sélo*
*Dessin au crayon*

work — a principle which disfigures the productions of many gifted masters, often casting upon them the injurious taint of „provincialism". This is especially the case with our compatriots who have caught the breath of European air, but have not yet become imbued with it. The art of Ostraoomova is beautiful, clever, and inspired. Applied to her art these epithets are not banal, they are not meaningless terms, but they express the simple and actual truth. The art of Ostraoomova with all its seeming unpretentiousness, can be held up as an example — certainly not in the sense that it should be imitated, but because it repnesents a certain essence of art much more than some productions of a more pretentious and impressive nature. Ostraoomova's art may be called beautiful, clever and inspired, because her eye and mind possess the great gift of generalization, and because she is capable of reducing to its fundamental elements any given problem she sets herself with unusual consistency, as well with regard to form and color, as to its psychological significance, and also because she has sufficient strength of will to subsequently evolve systema-

*En route for Nodendal*
*Water Color*

*1904*

*En route pour Nodendal*
*Aquarelle*

tically the very essence of the artistic idea embodied in the work. And in this systematic work is revealed that most valuable, specifically artistic principle which is ordinarily called „taste" and which is nothing more than the above-mentioned faculty of heeding the dictates of one's subconscious movements and tendencies. Ostraoomova never did violence to herself or her artistic soul. She did only that which she felt inclined to do. At the same time she was free from that influx of casual fancies which are so often taken for „inspiration" by less sensitive natures. She was always able to bind herself down to a given problem, and work at it without dissipating her energies, laboring unremittingly with a temperament well controlled but ceaselessly vibrating, which continues to live in genuine productions of art, be they huge frescoes, historical pictures, or tiny vignettes.

How easy it would have been for Ostraoomova at the beginning of her career, under the influence of sometimes absurd praise (V. V. Maté did not hesitate to

compare her to Michael Angelo) to have devoted herself to the business of becoming „great", and instead of, for instance, making a wonderful engraving of Reuben's „Perseus", she might have devoted her powers to competition with the great masters. Had this taken place Ostraoomova with all her talent would have presented Russian art with a series of artificial and pretentious productions, which would probably have found apologists in the camp of amateurs equally full of pretensions, but would have afforded but little consolation to those athirst to receive from the works of art the refreshing joy which sincerity alone can give. But Ostraoomova from the outset renounced empty vanity — she did not care to make a show of possessing peculiar vigor or depth, and thereby she manifested her artistic wisdom, and her modest work acquired an enduring charm.

The times in which Ostraoomova began to work were very unsettled, and it was not easy for artistic consciousness to find its way. To a certain extent those times already foreshadowed the hideous upheaval which prevails in art at the present moment. Anna Petrovna disdained hysteria in all its forms and refrained from entering any of the circles which had already begun to elaborate the mottoes which subsequently clouded all artistic activity. Her work remained unwarped by any kind of prejudice, she gave herself up entirely to the impressions of life and nature, and the genuineness of her vocation manifested itself clearly in this. But her vocation expressed itself even more in her choice of woodcutting as a speciality. Woodcutting was passing through a crisis at that time, owing to the decay of tone-engraving, which was being supplanted by photo-mechanics, and line engraving was only just coming into existence and appeared only rarely. To work at such a minute task as woodcutting, and to take up these technicalities at a time when it had not yet come into fashion might in another artist have been the sign of a futile attempt at originality or of amateur's play. On looking into Ostraoomova's work however, one is convinced that in choosing this path she intuitively found the straightest road to the aim she had in view, and that woodcutting represented to her artistic consciousness the best means of binding herself outwardly to a sufficient degree to enable her to express with strength and precision that which attracted her, and the medium through which she could best give utterance to her conception of the world. Woodcutting could not but bind her artificially — it forced her to reduce her impressions to a synthesis and to sacrifice all that was casual. It impelled her from the outset to seek in nature only for such a harmony of the elements as called forth a certain mood. In this respect Ostraoomova works along lines akin to impressionism, and it is no wonder that she was so captivated and stimulated by the Japanese. Her seekings are reminiscent of the teachings of symbolism which took such a hold on our minds in the days of our youth. Nevertheless it is hardly possible to rank Ostra-

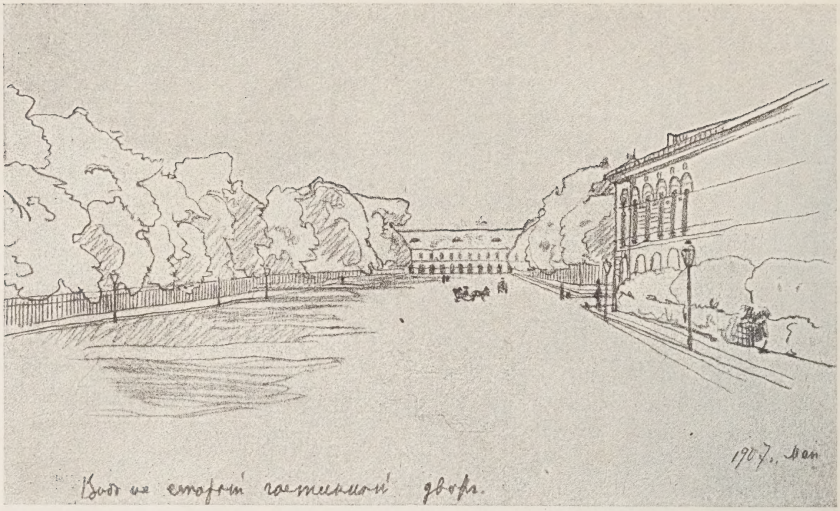
*Garden in Winter*
*Wash*

*1906*

*Jardinet en hiver*
*Gouache*

oomova either with the impressionists or symbolists, as her art is far too individual for such a definition, and her independence, with regard to all surrounding creative genius in art, far too great.

And here it is that the work of Ostraoomova can serve as one of the most conspicuous manifestations of the „Mir Iskusstva" group, of that „tendency without any tendency" which will be considered characteristic of the art that followed immediately on the art so full of tendency of the „Peredvijniki" (travelling exhibitors), and which preceded the modern Vanity Fair of motley and importunate noisy doctrines. Before plunging into this slough of phraseology and formulas and giving itself up to the influence of all kinds of suggestions, the artistic life of Russia allowed itself for a time a certain simplicity in its emotional foundations and its creative expres-



*View of the old „Gostinie Dvor"*
*Pencil Drawing*

*1907*

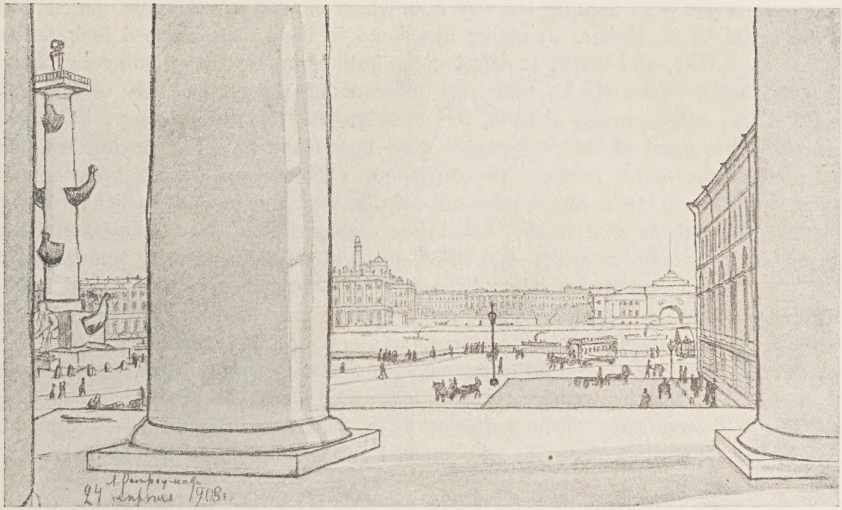
*Vue de l'ancien „Gostinnyi Dwor"*
*Dessin au crayon*

sion, as has been the case in other happy epochs, which were unspoiled by drying up aestheticism. A whole group of artists, each ot whom had his own way of tackling problems of art, and who were united by the principle of simple directness which characterized their attitude toward life and work, formed a circle known as the „Mir Iskusstva". Just now dilettante amateurs and dilettante critics are inclined to imply that the members of the „Mir Iskusstva" are crafty stylists, tried epicures of passé modes, affected charmers — but this was not true of the „Mir Iskusstva" at its core, for such a spirit could never have united under one banner men like Vroubel and Levitan, Seroff and Somoff. On the contrary they were united by the cult of directness, by the joy of the „consciousness of reality" attained by giving oneself up entirely to the suggestions of intuition.

One of the most typical characters of this „Mir Iskusstva" group is Anna Petrovna Ostraoomova, who had from the outset given herself up to direct impressions and had then perseveringly sought to render these impressions in the simplest forms.

Ostraoomova's name is not as renowned as that of some of her comrades, but of course, her artistic importance is on a level with theirs, and what her art loses

*Lugano* *1913* *Lugano*



*Neva through the Columns of the Bourse* *1908* *Néva à travers les colonnes de la Bourse*
*Colored Drawing* *Dessin colorié*

because of her modesty, it gains in nobility and severity — in all that is comprehended in the term „style". Woodcutting is the means of artistic expression most akin to Ostraoomova's nature, but all the rest of her work, whether oil-paintings and portraits, or water-colors and lithographs — all bear the stamp of her vivid individuality. And here again is felt the wisdom of her choice, for her receptivity is everywhere marked by discipline, a result of the influence of the simplicity of the process of woodcutting. Ostraoomova would make a hasty sketch in pencil from the window of a railway carriage, and create an elaborate study of „nature morte". The word „create" is not out of place here, for her intelligent method of work, in its simplest manifestations, bears all the features of a carefully thought out creation, according to all the rules of art. Dead, empty places are the rarest exceptions in Ostraoomova's work. When they do occur they may be explained by casual failures — some ill mood, or moment of weariness, such as rarely distort the work of the really elect. There were times, however, when Ostraoomova temporarily lost her way. She was too vivacious and impressionable to possess the absolute, unyielding self-control of a pedant. But with what amazing rapidity would she again grow sober, with what zeal

would she again start seeking the way from which she had erred! These backslidings even proved useful to her. In giving herself up to them, she grasped their deceitfulness more fully, and began to perceive the truth more clearly, or rather that which for every artist represents his truth, his measure of things, and his canon. The fact that this consciousness of truth, this measure, and this canon, always lived with her, made her more fit for pedagogical work than many of her comrades, who did not possess the same firmness of conviction. Ostraoomova knows both how to teach, and what to teach. She teaches not only the technique of work, which nowadays no one can teach as well as she, but artistic understanding as well. And were it not for the insane confusion which has taken possession of the artistic youth of our day, the art of Ostraoomova might have generated a whole school, and that school might have gone beyond the limits attained by the artist herself. But even though we shall have to content ourselves for the present with this conditional supposition, we can still affirm with complete assurance, that Ostraoomova deserves the name of master, and that her art will remain impressive and will preserve an undying fragrance and inspiration which guarantee to it, thanks to its genuineness from first to last, the appellation of classic art — modest and inconspicuous though it be.

*Alexander Benoit*

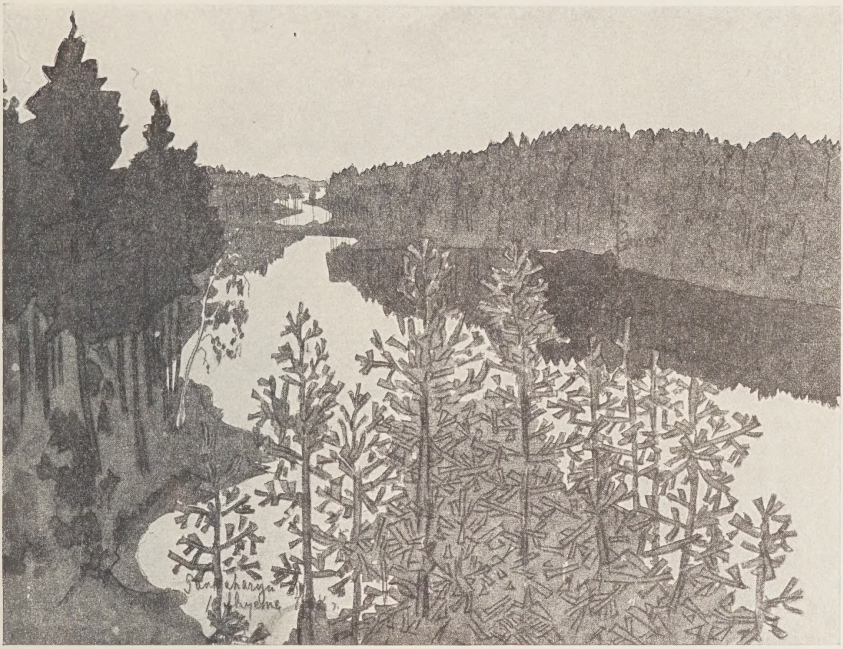
SERGEY ERNST

# ANNA OSTRAOOMOVA, HER LIFE AND ART

Anna Petrovna Ostraoomova was the second daughter of the assistant of the General Procurator of the Holy Synod — Peter Ivanovitch Ostraoomov, who was subsequently a senator, and of his wife Marie Clementinovna, born Tchekhovitch. She was born in Petersburg on the 5-th of May 1871. Her childhood was spent in the patriarchal old world circle of her family, in which pictorial art played no part whatever. As a child the future artist loved to draw different animals and later on when she was studying in the Liteyni gymnasium, she drew from nature without anyone's advice or direction, and sometimes copied „the most impossible things" out of the „Niva", and other illustrated journals of the period. She would draw at home, mostly on Wednesdays or Thursdays, when the children used to have a rest from school. In the gymnasium drawing was not well taught, and the gymnasium drawing lessons remained fruitless. At the age of 13, Ostraoomova had a severe illness which resulted in a radical change in her character. She had to remain for

*Punkaharju* *1908* *Punkaharju*
*Water Color* *Aquarelle*

a second year in the same class owing to this illness, and had much leisure time She began to go to the evening classes of the primary drawing school, attached to Baron Stieglitz's central school. Instruction was imparted there, quite on the old-lines — for example much attention was given to different exercises, such as fine strokes, executed by means of reed pens, for the development of the suppleness and firmness of the wrist, which was subsequently very useful to the artist, particularly in the domain of engraving. After completing the gymnasium, Ostraoomova entered the Stieglitz school, in the autumn of 1889, and remained there for two winters until the spring of 1891. At that time the well known architect Messmacher, a man of unusual merit, was director of the school. As it was required of the pupils that they should choose some speciality, Ostraoomova, who was attracted by en-

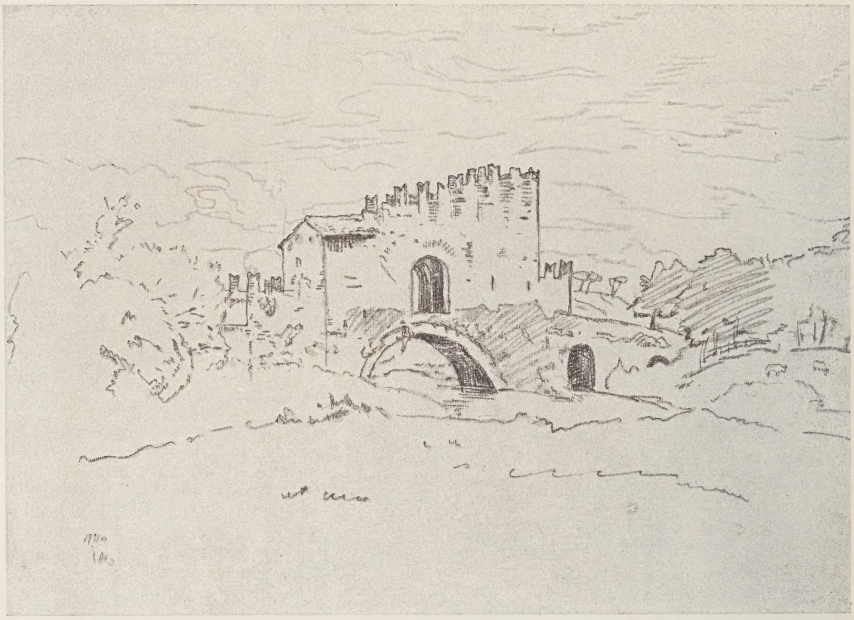


*Punkahario* *1908* *Punkaharju*
*Water Color* *Aquarelle*

graving, entered the engraving class which was under Maté's direction. Here in 1889 she executed her first woodcut, an ornamental design at which she worked about two and a half months, at times even with a magnifying glass [1]. The master was much pleased with the engraving, and then and there decided that Ostraoomova must become an engraver. But soon the endless work, — almost a craftsman's task, became irksome to Ostraoomova and she left Maté's class under the pretext of eye disease.

In this school Ostraoomova studied painting and drawing under Novoskoltzeff, Maniser and Kosheleff, and was, among other things, much captivated by still life.

[1] „Later on V. V. Maté came into possession of the block.



*Environs of Rome*
*Charcoal Drawing*

*1911*

*Site aux environs de Rome*
*Dessin au fusain*

In this school special attention was paid to the painting of still life and the drawing of figures from plaster casts, whereas live models were employed very reluctantly. Ostraoomova disliked the school for its „utilitarianism", but on the other hand she managed to obtain a certain amount of liberty for herself. The school was very useful to her in one sense — the old methods of teaching with all their pedantic refinements developed in her a love of work, and of finish and accuracy in all her productions.

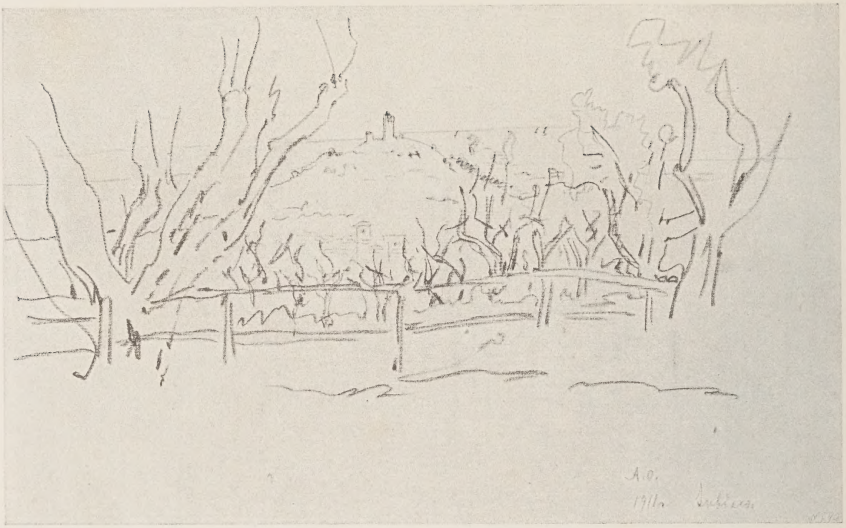
In autumn 1891 Ostraoomova went over from the plaster class of the school to the Academy of Art, having passed the examination into the „head" class. At the examination a drawing of the plaster head of Juno had to be done. V. A. Beklemisheff, who had just returned from his tour abroad was among the examiners. Ostraoomova stayed two years in the general classes, at the period when the old

*Segovia. Aqueduc* — *1914* — *Ségovie. Aqueduc*

*Villa Borghese* *1911* *Villa Borghèse*
*Pencil Drawing* *Dessin au crayon*

regulations were still in force. The teachers in the classes changed every month and among them were Chistyakoff, Wenig, and Shamshin. Chistyakoff, with his well known manner of treating his pupils, quite disconcerted the young artist. During his lessons the whole class used to be highly strung. The pupils would be copying a living model when Chistyakoff, coming up to one of them, and standing for some time motionless near the pupil's stool, would at last mutter through his teeth: „Birch-like": then moving on and stopping by another easel whilst the new victim would flush and pant — he would bite out the word „Cumbersome!" These riddles used to produce a great sensation among the youthful audience and afforded a subject for much discussion.

In 1894 the new regulations of the Academy were ratified. Immediately the whole staff of the students was revised, and many who had made no progress were expel-

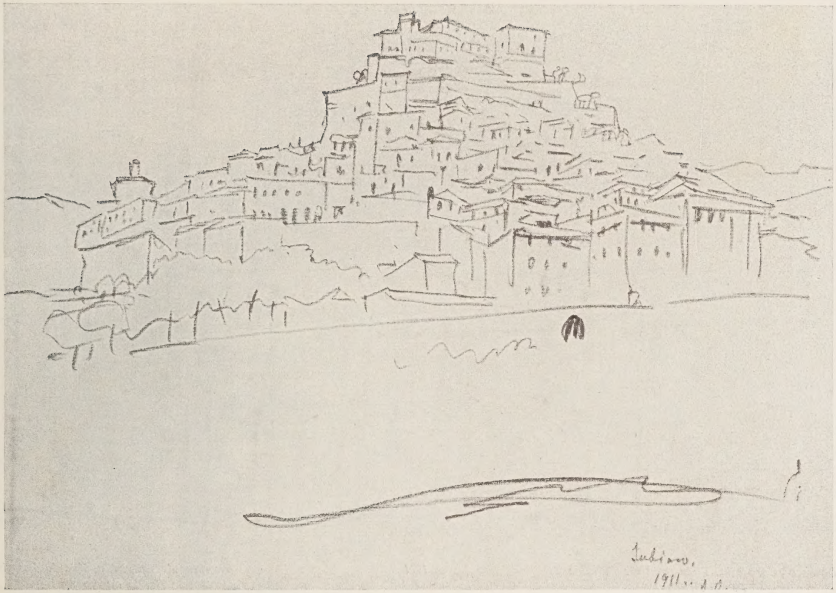


*Subiaco*
*Pencil Drawing*

*1911*

*Subiaco*
*Dessin au crayon*

led from the Academy. Repin, Koundji, Vassilkovsky, Vladimir Makovsky, Tvorojnikoff, Kisseleff and Maté were added to the staff of teachers. A „head" class for beginners was organized, wherein pictures in the mood of Makovsky's: „Drunkard with a Kalatch" (a special kind of bread) and similar things were given as models. In the „head" class Ostraoomova did only one head and was transferred to the nature class. At that time she was very enthusiastic about impressionism and pointilism, which were then the fashion. Her sketches were too multi-colored and she could not manage to keep within the Academy limits in her work, which was very little appreciated. In 1895 and 1896 she was placed in the fourth category and her sketches were even sometimes crossed out. They were looked at by Koundji, Repin, Savitzky, Tvorojnikoff and Beklemishoff, the pupils receiving only such chance suggestions as „crooked", „slantwise", „the arms are too long" or „the arms are too short". There was no general system, the principles of technique, light and modelling were not taught at all. The pupils felt themselves helpless and abandoned, swimming in unknown depths. The artistic spirit, the love of art which in-

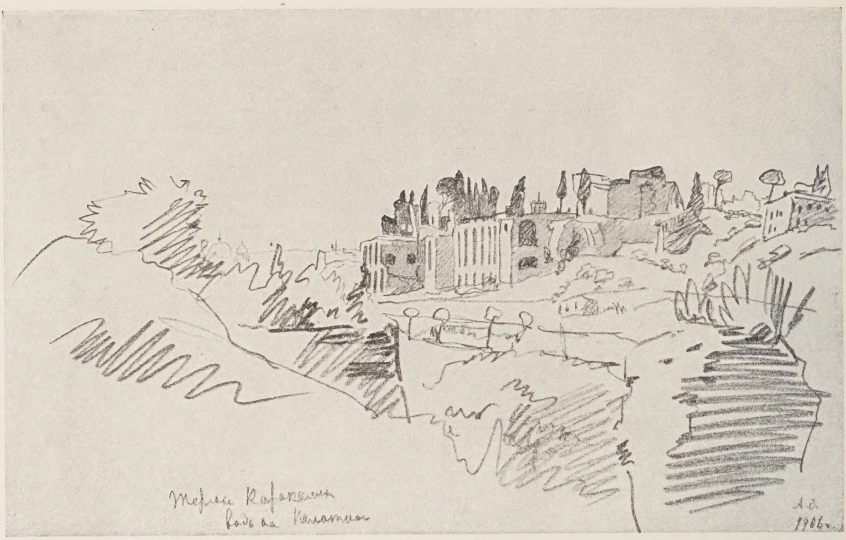


*Subiaco*
*Pencil Drawing*

*1911*

*Subiaco*
*Dessin au crayon*

spired the young people in the Academy, the unceasing continuity of varied kinds of work, the friendly meetings dedicated to discussing what had already been achieved and what was still in the course of being done — therein lay the great value of the Academy. But there was no real artistic culture within its walls. The fault may have been in the professors, and perhaps also in the fact that the pupils were not either sufficiently prepared or sufficiently receptive; and that in general the conditions of Russian artistic life did not at all contribute to the high culture of painting. In 1896 the Council of the Academy decreed, unexpectedly, that those who had stayed more than two years in the same class had to leave the Academy. This regulation involved Ostraoomova. Her friends, headed by Malyavin, implored her to lay down her arms and paint in the required way — as the impressionistic character of Ostraoomova's studies had displeased the professors of the Academy. The young artist submitted, was allowed to stay on, and Repin accepted her into his studio. It was the



*Baths o Caracalla. View from the Palatine* *1911* *Thermes de Caracalla. Vue du Palatin*
*Pencil Drawing* *Dessin au crayon*

studio most celebrated among all the pupils of the Academy. The number of aspirants desirous of working in it was immense, but Repin was very particular about those he accepted. Among Ostraoomova's fellow students in Repin's studio were: Malyavin, who had entered the Academy at the same time that she had and had been accepted into Repin's class a short time before she was, Grabar, Bobrovsky, Lukshmakovskaya, Tcherbinovsky and Somoff,—the latter renowned in the Academy for his wonderful studies from nature.

Ostraoomova remained about three years in Repin's studio, painting much from nature, but devoting herself especially to portrait painting. Sometimes Repin would give his pupils some theme for a composition, but Ostraoomova very seldom worked at these. According to the artist herself, these three years were, on the whole, fruitless. She did not come into any closer contact with Repin, who, for his part, did not teach her anything new. And although one of her studies was hung up in the studio as a model, and although her teacher often used to say to her: „You have nothing more to learn", Anna Petrovna felt that she was helpless,

*Florence*
*Pencil Drawing*

*1911*

*Florence*
*Dessin au crayon*

unformed and insignificant. A feeling of dissatisfaction and melancholy took possession of her from the very day that she entered Repin's studio. During class time, these feelings would be suppressed by the spirit of competition and daring which reigned in the class. Ostraoomova often complained to Repin about the Academy not satisfying her, saying that she ought to enter the Academic Competition, but that she did not feel herself in the least prepared for it. Repin advised her to go to Paris: „Go to Paris. It is the centre of Modern Art. Life is seething there like a vortex. Go there and you will be able to form your own opinions and will feel more settled". In these sad moods she used to refresh herself by visiting the exhibitions. She was enthusiastic about Levitan, Seroff and Benoit's first works. At that time the famous collector Kitaeff had arranged a large exhibition of Japanese engravings and water-colors taken from his collection. Ostraoomova used to

*The Palatine* — *1911* — *Palatin*
*Pencil Drawing* — *Dessin au crayon*

spend hours in unconscious rapture, enjoying the poetry and talent of the Japanese artists.

At the Academy she had given up all thought of engraving, although whenever Maté would meet her in the passages, at the exhibitions, or in some class he would try to persuade her, for old time's sake, to take up engraving. He once even lured her into his studio and gave her a block with a transferred photograph of a picture upon it—but when she discovered that she was supposed to do again the endless fine lines of tone engraving, she fled in terror.

It was in the spring of 1898 that Ostraoomova exhibited for the first time at the Spring exhibition a large portrait of her sister, S. P. Zenger. The portrait attracted attention and a report of the exhibition by N. Kravtchenko appeared in the „Novoe

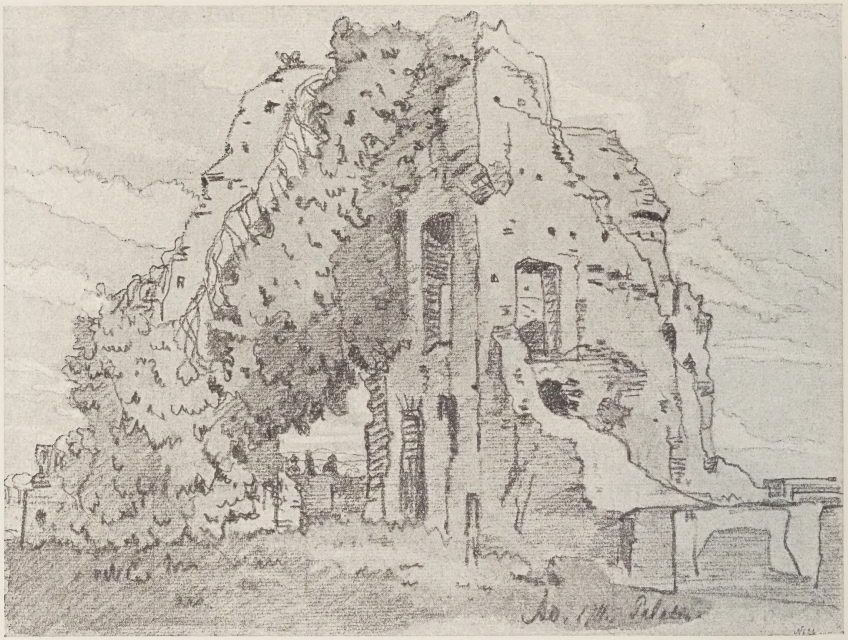
*The Baths of Caracalla*
*Pencil Drawing*

*1911*

*Thermes de Caracalla*
*Dessin au crayon*

Vremia" (New Times), with a very flattering notice of the portrait. This praise produced a great impression upon the artist's parents, who up to that time had been very indifferent to their daughter's artistic career and were often dissatisfied with the strenuousness of her work, which caused her great over fatigue [1]. This officially admitted success was of great value to the artist, for her parents, though very unwillingly, gave their consent to her going abroad as a result. Her sister Sofia Petrovna, who was next to her in age, and to whom she was united by the closest friendship, sustained her a great deal during that difficult period, and helped her to obtain for herself a certain amount of liberty. Her father, who had a large family, did not possess large means and was at a loss to finance his daughter so as to enable her to live in Paris and work there without feeling the pinch of want.

[1] The artist's old nurse used even to cover baskets and boxes with Ostraoomova's sketches and to lay them on the floor instead of rugs.



*The Palatine*
*Pencil Drawing*

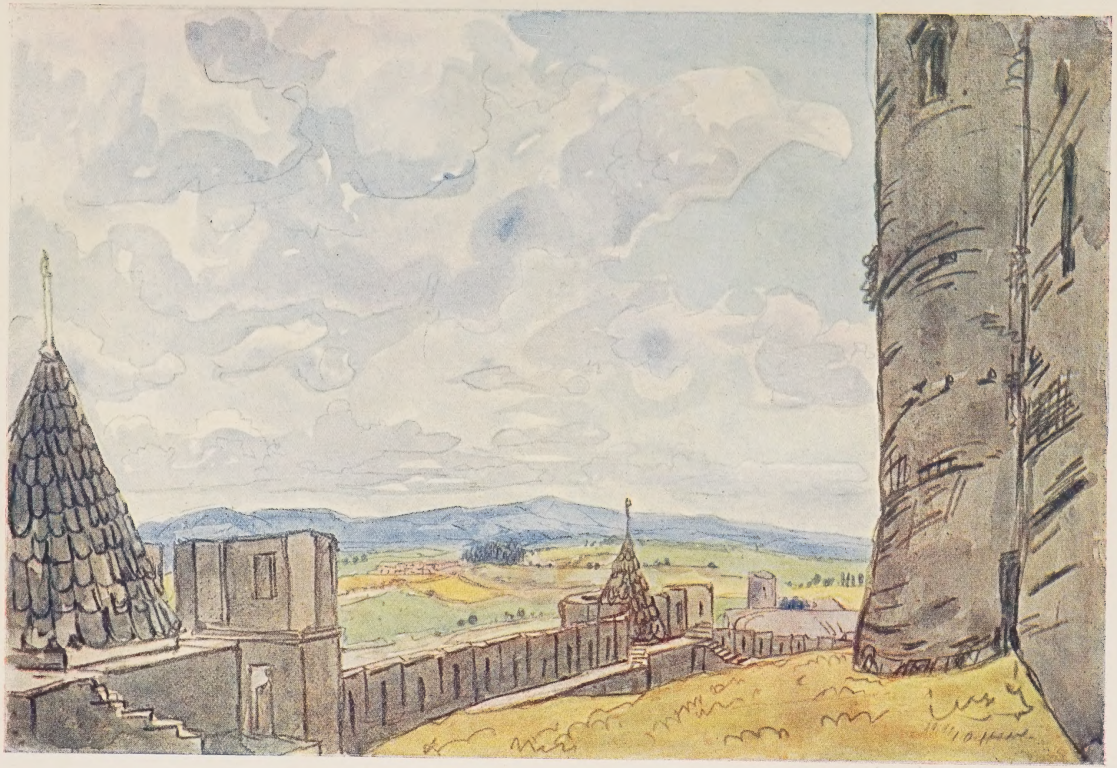
*1911*

*Palatin*
*Dessin au crayon*

Finally the artist's uncle, her father's brother, N. I. Ostraoomov, came to her aid and gave her the necessary means for the journey abroad.

In the autumn of 1898 Anna Ostraoomova left for Paris. Three days before her departure, at the funeral of Polonsky, she met Maté, who again tried to persuade her to take up engraving, and promised to show her some masterpieces in that line. He took her to the library in the Stieglitz shool, where he showed her some wonderful prints by Nicolo Nicolini, Ugo da Carpi, and Zanetti, and made the fascinated artist swear, on the spot, that she would study engraving.

Ostraoomova went abroad as an artist who had already attained a certain technical habit and was fully supplied with all the knowledge that the academic art of that period could give. But at the same time she did not possess that which



*Carcassonne. The tiles of the towers*

*1914*

*Carcassonne. Tuiles des tours*

*Nemi*
*Pencil Drawing*

*1911*

*Nemi*
*Dessin au crayon*

was most important and necessary — namely, her own artistic realm, her own perception of the world, her own personal passion in art. She did not know what to do with her technique, she had no idea what to undertake. The tiresome routine of the generally accepted art of those days,—art as represented by the Spring and Travelling (Peredvijnie) exhibitions, obscured the horizon of Petersburg art life at that period, and Ostraoomova fled from its colorlessness and dulness.

She fled to the light, the rarified air, the easy smile of Paris. She went thirsting for real art, real mastership, a real free and creative understanding of life. She was in search of a new technique, new themes, new entirely fresh and unexpected experiences. She was not afraid of beginning at the beginning, of being again a pupil.

At first Ostraoomova felt lonely and helpless in Paris — she had left her family for the first time and it was her first long journey. Soon after arriving in Paris,

*The Palatine*
*Pencil Drawing*

*1911*

*Palatin*
*Dessin au crayon*

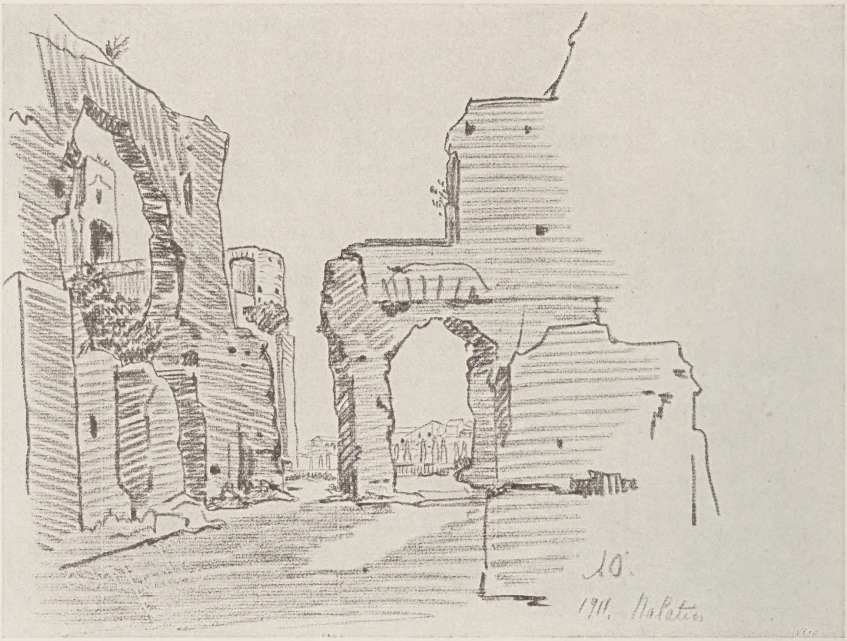
during her first acquaintance with the town itself, its monuments and museums, she discovered quite by chance that Whistler, whom she had known and admired in Petersburg, was opening a studio and looking for pupils. Anna Petrovna went to him and was accepted in the woman's division, which was exclusively full of Americans. The studio was situated in a short lane near the boulevard Montparnasse. As a matter of fact Whistler had no regular room for the studio; a court covered by a glass roof was transformed into one. You entered straight from the street, so that street vendors used sometimes to come in and display their wares in it. The work was carried on in the studio in the day-time. „Massiere" — the senior pupil, was mediator between the pupils and the teacher, and it was she who managed all the affairs

*The Palatine*
*Pencil Drawing*

*1911*

*Palatin*
*Dessin au crayon*

of the studio. The model was generally placed in deep shadow, protected by a screen from the pure bright light. Ostraoomova did her first study from the living model with the greatest care. She painted vividly, with a full, broad brush, „developing the modelling to the utmost". Whistler arrived, as always, in a black lacquered carriage, all in black, a dry, thin old man, with large pale-blue eyes, pink cheeks and a lock on his forehead. He disapproved highly of the young Russian artist's study. He found that she had no idea of coloring, no conception of light, that there was no modelling worth speaking of, and prescribing for her a severe regime of work, he refused for the time being to direct her studies, and passed her over to his senior pupil. The next day „Massiere" handed Ostraoomova four paint brushes and a certain small sized palette with seven colors prepared on it, amongst



*The Palatine*
*Pencil Drawing*

*1911*

*Palatin*
*Dessin au crayon*

which there was not a single yellow, red or green. To be thus put into „harness", after the independence and complete indifference to questions of craft which reigned in the Academy, was difficult, but at the same time rather pleasant. Every week, on Friday—the day Whistler used to come to the studio, a sketch had to be ready for him. Whistler insisted upon the technique being masked. „Use whatever you like — a brush, your tongue, what you will". A fortnight after the first failure, Whistler praised Ostraoomova's sketch and thereafter her work advanced at a quick pace. The eight months spent in Whistler's studio gave Ostraoomova an insight into much that was new to her — both in the understanding of art, and in the different questions of technique. At this period she seems to have entered into the sphere of new modern art, having changed the whole tenor of her artistic conception.

*Villa d'Este*
*Pencil Drawing*

*1911*

*Villa d'Esté*
*Dessin au crayon*

This change was largely due to Whistler's weekly colloquies with his pupils in the studio—when he would sit anywhere, on the model's pedestal, on a stool in front of one of the pupil's drawings, and talk with them. From the promising pupil of the Petersburg Academy, Ostraoomova developed into a free, independent, leading artist, full of the complexity and originality of technical methods and practice, and an independence and novelty of conception and design.

The atmosphere of the studio was most agreeable—the merry Americans were very friendly to their Russian comrade. Among the Russians during the first days of her stay in Paris, Ostraoomova had not a single acquaintance, except her friend of the Academy, S. A. Somoff. Only somewhat later, on Christmas day 1898, did she make the acquaintance of Alexander Nicolaevitch Benoit, and later of E. E. Lanceret. All four used to go together, of an evening, to Calarossi's studio—to make sketches. A very fine model was to be found there, and four sketches could be made in two hours. Or, sometimes, they would meet at Benoit's and look over the

*En route for Zaandam* — *Water Color* — 1913 — *En route pour Zaandam* — *Aquarelle*

various engravings which Benoit and Somoff were collecting at that time with such enthusiasm. Ostraoomova was much struck by the world of antiquity, sentimentalism and grotesqueness which was revealed to her. She owes much to those bright, friendly gatherings. She found there what she had missed in the Academy, an atmosphere of real artistic culture. Benoit occupied himself especially with her historical-artistic education. He has the gift of discovering what is of most value in a person and developing it to the utmost, and of doing this with great enthusiasm. Under his direction Ostraoomova made the acquaintance of the Paris museums and he also helped her in her researches in the National Library, for information concerning woodcutting. The artists undertook too, a series of long excursions—to Versailles, Chartres and Chantilly... Nor was the lighter side of Parisian life neglected—the bazaars, little theatres and cabarets...

In Paris Ostraoomova devoted herself seriously to engraving. Before leaving Russia she had done a copy of her sister Mrs. Zenger's portrait which had been exhibited at the Spring exhibition of 1898. She showed this engraving to Whistler

*Windmills at Zaandam* — *1913* — *Moulins à vent à Zaandam*
*Water Color* — *Aquarelle*

in Paris and he advised her not to ask anyone's advice in this domain of art, but to follow independently her own way. Soon Ostraoomova executed a new engraving after her own design: „The Boy-Model" („The Boy with a Dog"). This work was conducive to most important results for the artist—she was entering upon a new path without having any special knowledge. She was not aware the printing had to be done with typographical color, and she printed in oils, she had no professional experience whatsoever, was not acquainted with the instruments, paper, and manner of printing. Succumbing under all these difficulties, Ostraoomova followed the advice an artist had given her, and went to consult the brothers Fliran, who were professional engravers. They showed her the way to print from a block and gave her the necessary information as to where she could procure paper, instruments etc.

In Paris Ostraoomova studied the old Italian engravers and the charm of their colored plates, so full of freedom and life, boldness and refinement, decided

*Simplon*
*Pencil Drawing*

*1913*

*Simplon*
*Dessin au crayon*

her further career. Of the work of modern woodcutters, Anna Petrovna saw hardly anything and she did not even have the chance of getting acquainted with the works of Lepère.

In the early spring of 1899 Ostraoomova, together with her school friend A. E. Insaroff—then a student of the Medical Academy in Paris, and the painter Lanceret, went for the first time to Italy. All three had very small means and they travelled in a pilgrim train which left Paris on Wednesday of the Catholic Holy week — straight for Rome. The impression produced on them by Rome with its villas, by Florence, Pisa and Sienna was immense. Ostraoomova could paint nothing, she could only gaze at everything with greedy eyes. The journey took three weeks after which, upon returning to Paris, Ostraoomova resumed her work with Whistler.

In the late spring of 1899 she had to leave Paris and return to Russia — in accordance with her parents' desire. Some days before her departure for Russia, Whistler invited her most urgently to accompany him and four of his pupils to New

*The 1st May* — 1917 — *Le 1-er Mai*

*Lake Lugano*
*Pencil Drawing*

*1913*

*Le lac de Lugano*
*Dessin au crayon*

York, or to be more exact, to a place in its neighbourhood—to sketch and work there under his direction. But as her parents would not have consented to such a long voyage Ostraoomova refused this tempting proposal. From Paris she went to the Ounkowsky estate „Annenki" in the province of Kalouga (Russia) and began working there at an Ex-libris after a drawing of Lanceret for Mrs. Weber's pamphlet about the Dreyfus affair—an order that had been taken while she was still in Paris. In working at this engraving Ostraoomova in her inexperience had quite forgotten that the type had to be engraved from left to right and only on finishing the engraving and attempting to print it, did she discover her fatal mistake. She did not possess another block, but knowing that the engraving had to be delivered in time, she decided to begin all over again and cut out the design on the rough reverse side of the block, reckoning upon all the cut-out lines remaining on the block after its having been polished. This she succeeded in achieving.

*Charcoal Sketch* *1913* *Esquisse au fusain*

In the autumn, upon her return to Petersburg, Lanceret took Ostraoomova to an evening party at Benoit's where she met Diaghileff, Nourok, Nouvel—all the members of the „editorial office" of the „Mir Iskusstva", and from that time she entered into the very nucleus of the new movement. Her first efforts at engraving were highly commended by her new friends and she soon received her first Petersburg order—to engrave from a drawing of Lanceret's a book cover for the „Pantheon", which was attached to the „Annual Review of the Imperial Theatres" edited then by Diaghileff [1].

It was at this time, in the autumn of 1899, that Ostraoomova decided to leave Repin's studio and to try for the academic competition, though not for painting, but for engraving, in Maté's class. The winter of 1899—1900 was one of hard labor for her, under Maté's guidance. Besides Ostraoomova, Bakst, Lanceret, Somoff, and Seroff worked at the evening drawing „seances" at Maté's. Maté was one of the

[1] This engraving was never finished as the whole project of the book cover was given up later

*Mountains near Lugano* *1913* *Montagnes près Lugano*
*Charcoal Drawing* *Dessin au fusain*

first to have faith in the new movement in art, and had the courage to acknowledge and welcome it amidst general disapproval. For the academic competition Ostraoomova presented the following works: in 1899—1900 „Perseus and Andromeda"—(from Reuben's picture in the Hermitage), „Winter", „Spring", „The Moon", „The Path", „Finland under a Blue Sky", „A Sitting Figure", and „Four Models". The competition was most stormy, and the Council was averse to conferring upon Ostraoomova the degree of „Free Artist". Engraving at that time was but little known or valued, and Ostraoomova's friendly connection with the „Mir Iskusstva" was brought up against her. Her master, Maté, took the whole question very much to heart. The desired title was, however, conferred on her, and she left the Academy forthwith. A short time before this competition, in the same year, Ostraoomova had sent up her „Perseus and Andromeda" for another competition, that of the „Society for the Encouragement of Art". The jury mistook the engraving for a water-color and did not accept it. Ostraoomova returned it accompanying it with an ironical letter, explaining that

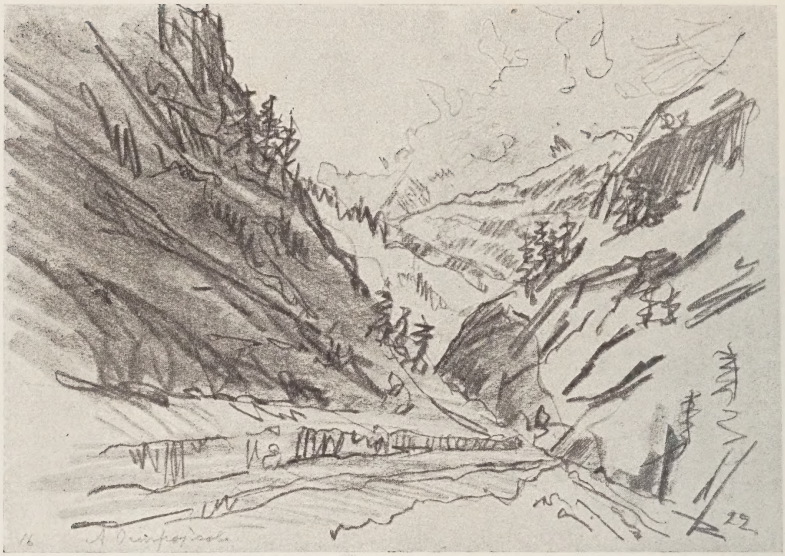
*Amsterdam* *1913* *Amsterdam, Teertuinen*
*Water Color* *Aquarelle*

it was not a water-color painting, but a colored wood-engraving. Eventually „Perseus and Andromeda" took the second prize. Ostraoomova remembers this competition, particularly well as it was the beginning of her friendship, of long standing, with our well known, now deceased, collector of Russian engravings and lithographs, E. E. Reutern. He had wished to possess the „Perseus and Andromeda" and bought it after deliberating about the price, for twenty five roubles. In the ensuing years he used to buy up everything that had been done by her graver, and managed to make the most complete collection of her engravings. For present they are to be found in the Russian Museum [1], as well as all his other collections. Reutern's kindly appreciation of her work came just in time and helped her when she most needed it both morally and materially. The „Mir Iskusstva", — Benoit, Seroff, and Diaghileff — hailed this first series of Ostraoomova's engravings as the most delightfully fresh appearances in the Russian Art world of those days.

[1] Another complete collection of Ostraoomova's engravings is in the Roumiantzeff Museum. In the year 1916 a special exhibition of them was organized and a full catalogue issued, with an article by Prof. Romanoff, Besides this collection, Ostraoomova's engravings are to be seen in the Luxemburg Museum in Paris, in the British Museum in London and in the National Gallery in Rome.

*Amsterdam* *1913* *Amsterdam*
*Water Color* *Aquarelle*

These first attempts, though inferior to the later works of the artist, are still very interesting as the fount of her engraving work. By far the most remarkable of her productions is „Perseus and Andromeda", as well as the „Models" which testify to that inspiration which Ostraoomova inhaled from the old Italian masters with their free sense of form, their flexible and rich conception of chiaro-scuro, which is in fact the key-note to all their compositions. The landscape plates such as „Spring", „Winter", and „The Moon" testify to the influence on the young engraver of the second group of teachers — namely the old Japanese engravers. Their laconicism, their delicate and tender feeling for nature, their clear, extremely simplified, and yet full outline, are reflected in these landscapes. In looking through all these engravings of 1899—1900 one is impressed by the freedom of line, and by the inborn skill of the hand of the inspired and unexpectedly mature engraver which is at once discernable in them. Ostraoomova devoted several of the years following, until about 1909,



*En route for Simplon* *1913* *En route pour Simplon*
*Pencil Drawing* *Dessin au crayon*

to engraving. It is true she drew a great deal both in Petersburg and during summer vacations, often coloring these pictures with water colors—but it was all intended as material for the block. The majority of Ostraoomova's engravings were done from her own drawings (excepting a few engraved from Benoit's and Lanceret's drawings) and before proceeding to the cutting it was necessary to work over all of the material. Therefore all the drawings done during these years, however important they were for the development of the artist's skill, were in themselves of a somewhat subordinate character [1].

Between 1901 — 1909 Ostraoomova produced seventy engravings very diverse both as to the manner of their execution and their subjects, and particularly remarkable for the intensity of depth and the poetical spirit which inspired them. During

[1] Many such designs were done in summer 1901 in Pavlovsk, in 1902 in the Crimea, 1903 and 1904 in Finland, 1904 in Tzarskoe Selo, Pavlovsk and Peterhof. These living sketches so delicately colored are searcely known, only a few of them having appeared in the edition of „St. Eugenia's Community".

*En route for Simplon*
*Pencil Drawing*

*1913*

*En route pour Simplon*
*Dessin au crayon*

these eight years she developed to full maturity and perfection the technique of her engraving and was by right qualified as the foremost Russian wood engraver and the head of the already rather numerous contemporary school of Russian engravers.

The greater part of the engravings of this series were dedicated to Petersburg, which had after many years of oblivion found new friends and bards amidst the young artists with Alexander Benoit at their head. Ostraoomova did not reproduce in her engravings the historical beauty or the past grandeur of Petersburg, but its living charm, the light of its spring, the mellowness of its winter twilight, the loneliness and romance of its canals, the quiet and transparancy of the Neva's banks. She reflected in her engravings with exquisite delicacy and precision the spiritual emotion which Petersburg called forth in her. The engraver in this period seems to have lost all the technical heaviness of her hands and to have acquired a peculiar, almost musical, charm and softness. „The Summer Garden in Winter" 1902, „The Fortress and Barges", and „A Melody of Spring" 1904, „The Neva Seen through

*Simplon* *1913* *Simplon*
*Pencil Drawing* *Dessin au crayon*

the Columns of the Exchange" 1908, „The Perspective of the Neva" 1908, „The Rostal Column under Snow" and „The Admiralty under Snow" 1909 — these are perhaps the most beautiful of this large Petersburg series of 1901 — 1909; a series which had begun with nine small sized views of Petersburg on separate blocks, executed in 1901 by order of Diaghileff for one of the numbers of the „Mir Iskusstva" in 1902, dedicated to Petersburg and being, as it were, the summing up of the work of many years. The greater part of the Petersburg engravings are cut in several blocks and the keenness and the exactness of the combination of colors testify to the subtle feeling of the painter still lurking in the engraver. The nearest in skill and spirit to these sheets are the engravings of the views of Pavlovsk 1901—1903, and the two plates of main importance are „The Perspective of the Tzarskoe Selo Park" 1904, and „The Alley in Tzarskoe Selo" 1905. Models of first-rate engraving technique are also to be seen in the engravings of purely decorative style such as:

*Petersburg. Place Souvorof*

*1918*

*Pétersbourg. Place Souvorof*

*Valley of Lugano*
*Pencil Drawing*

*1913*

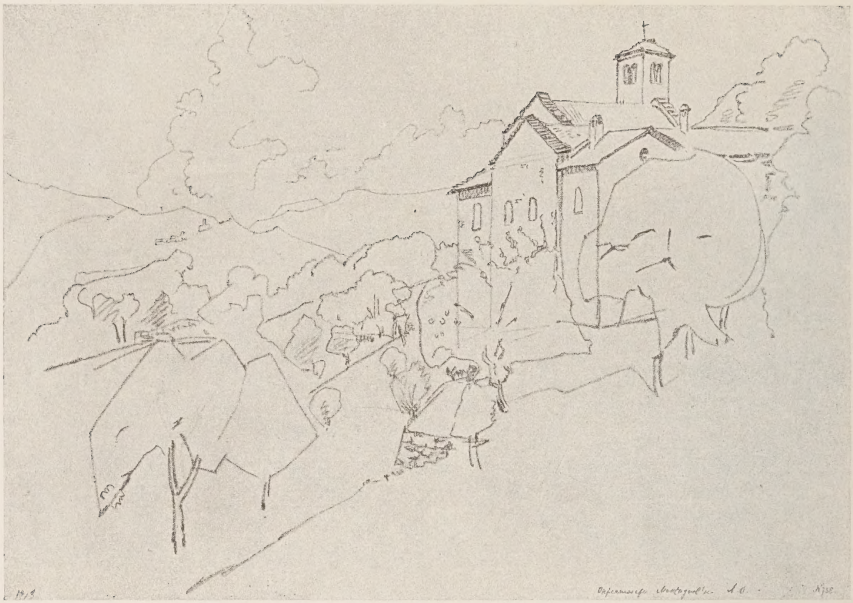
*Vallée de Lugano*
*Dessin au crayon*

„A Cypress in the Cemetery", „The Broken Fir", „The Branch" and „The Wave" (all done in 1901), „An Imitation of Hiroshiga" 1902, and „Wild Sweet Pea" 1905. This last is really but a design for wall-paper and as an example of the firmness and softness of the graver is one of the best of Ostraoomova's works.

It is desirable to draw special attention to three plates inspired by Italy where Ostraoomova spent several months in 1903. Under the guidance of Benoit, then living in Rome, she came to know it well; she also visited Florence, Assizi and Venice. The three engravings of 1904 „Fiesole", „Tivoli", and the „Villa Borghese" seem to crown Ostraoomova's work of these years as an engraver.

In the spring of 1905 Ostraoomova married her cousin Sergey Vassilevitch Lebedev, now the well known chemical scientist. Her choice proved to be a happy one. She found in her husband a most faithful friend of her art.

Having attained in so short a time a high degree of success in the domain of engraving Ostraoomova did not, however, forget her former artistic activity. During



*Environs of Montagnole*
*Pencil Drawing*

*1913*

*Environs de Montagnole*
*Dessin au crayon*

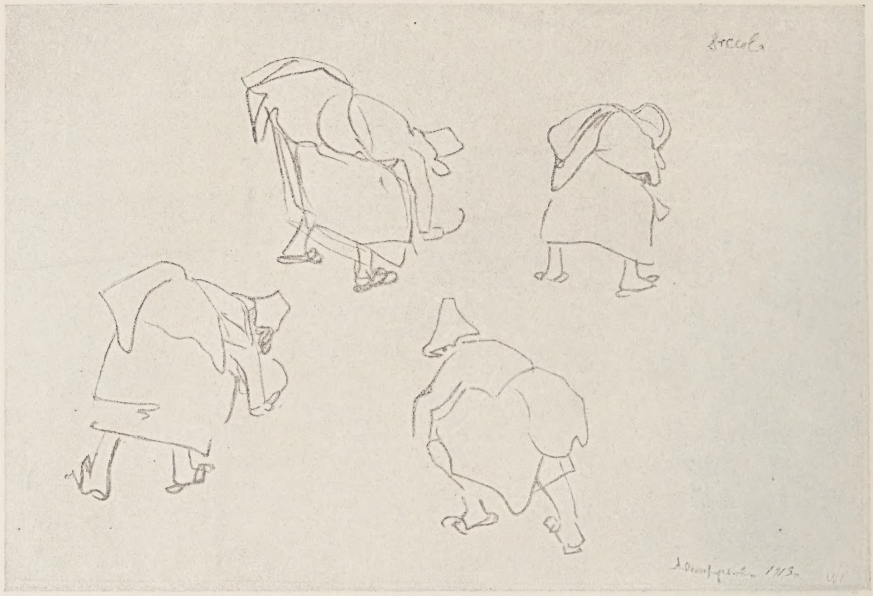
the years 1900—1909 she persevered secretly, keeping out of the way ot intruders, in a strenuous, inner preparatory work in the realm of art. Whereas in engraving Ostraoomova's work was untramelled, full of harmony in conception and technical execution, in painting, on the contrary, she was hampered by alien methods, engrafted by the Academy, and which she did not succeed in shaking off, notwithstanding all her efforts. Wishing to overcome these tendencies, she began making drawings from nature, and painting them in water-color. She entered, finally, the Zvantzeff school, under the tuition of Bakst, hoping to find in the free form and coloring cultivated in that school, the cure for the „Academical poison". But neither the severe criticism of Bakst, nor the whole daring pictorial temperament of the school, which believed brightly and naively in its enthusiastically eager master, helped Ostraoomova, and she decided finally to forget oil-painting and to devote herself to water-colors. She entered promptly into this flexible and keenly expres-

*Lake Lugano* *1913* *Le lac de Lugano*
*Colored Drawing* *Dessin colorié*

sive technique. To Ostraoomova, — an artist whose sphere of work was limited, the power of whose art lay in the predominance of her feeling, who followed only her inner voice, and was absolutely incapable of imitation or work according to the advice of others, the technique of water-color painting was quite a revelation. In half an hour a water-color can attain its final result — the whole scale of colors in the sketch is already clear, its mood fully expressed, and the flexibility of the technique only helps to manifest the personal, independent routine of the work.

Ostraoomova painted her first great water-color series in the summer of 1897 in the Crimea, at Partenite [1], and in the summer of 1908 at Bobrovka, the old country seat of A. A. Rachinsky in the government of Tver.

[1] Two sketches in oil-colors were also painted at the same time: „Apples" and „Grapes", being her first works in oil-color since the Academy.



*Zoccoli* *1913* *Zoccoli*
*Penci Drawing* *Dessin au crayon*

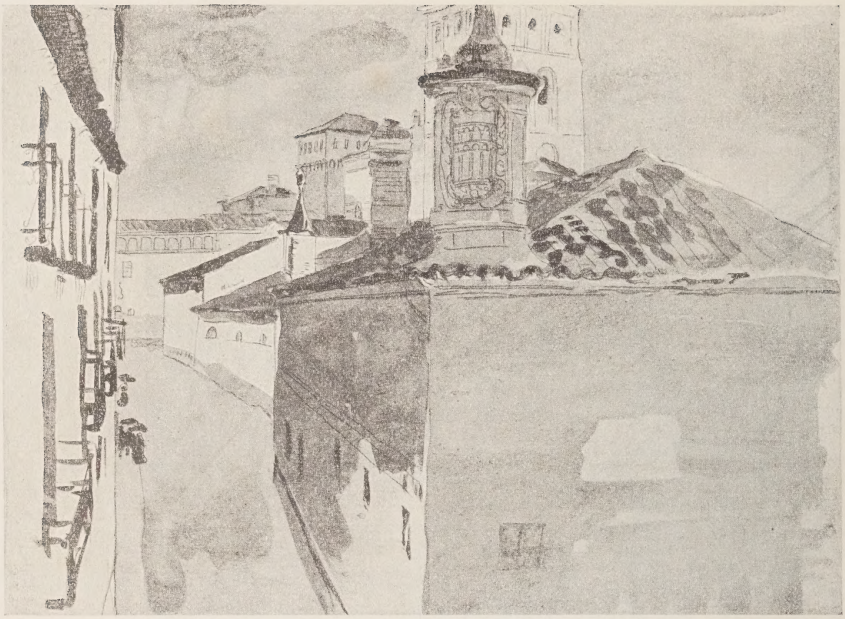
In the summer time a large group of interesting and cultured people used to meet here, among them the brother of the hostess, C. A. Rachinsky, president of the philosophical and religious society in Moscow, with his wife, née Mamontoff; the family of Professor Verchovsky, whose wife was Rachinsky's niece; the musician Karatigin with his family; the poets Andrew Bieley, Juri Verhovsky, and Remezoff and his wife. In the evenings papers on philosophical themes used sometimes to be read, and sometimes there would be entertainments in the large dimly lit hall, during which Karatigin introduced the assembled guests to the novelties of foreign music, or played his favorite authors—Skriabin, Rimsky-Korsakoff and others. Sometimes the old fashioned French park would be lighted up with blazing bon-fires around which the company made merry, and all this furnished fresh impressions for the artist's eyes and soul.

At Bobrovka, in the summers of 1909 and 1910, she painted „Landscape with Horses", „The Bonfires", „The Park and its Railing", „The Birch

*En route for Simplon* *1913* *En route pour Simplon*
*Pencil Drawing* *Dessin au crayon*

Avenue", „The Avenue at Night", „Portrait of O. N. Karatigin" and „A. A. Rachinsky".

In point of fact, the year 1909 may be considered as the beginning of the second „pictorial" period of Ostraoomova's creative work. During subsequent years the artist is nearly always taken up by work in water-colors — she devotes comparatively but little time to engraving.



*Rain in Segovia* — *1914* — *Ségovie sous la pluie*
*Water Color* — *Aquarelle*

Her travels in 1911 through Italy (Rome, Subiako, Olivano, Nemi, Tivoli, San-Jeminiano, Sienna, Perudjia, Florence and Venice), in 1913 through Holland (Amsterdam, Leyden, the Hague, Haarlem, Zaandam, Delft and Rotterdam), through Belgium (Antwerp, Bruges, Ostende and Brussels), and the South of Switzerland (Lugano) [1], and in 1914 through Spain — (Burgos, Madrid, the Escurial, Sevilla and Cadiz) and in Southern France (Carcassonne), furnished Ostraoomova

[1] After a fatiguing journey through Holland and Belgium, Ostraoomova and her husband, her constant travelling companion, spent a few weeks at Ispranle, with Benoit's family. From here they undertook a four-day trip through the Simplon, an expedition full of new impressions and sensations produced by the grandeur of the scenery and the unusually fresh and transparent air. Sitting on the box of the post carriage, she made a series of exquisite sketches in pencil (33 pages) between Isella on the Simplon and from the Simplon to Brig. A similar series in water-colors (pages) was done by the artist in autumn 1914 on her way from France to Russia through Norway and Sweden.

*Carcassonne. Evening Water Color* — *1914* — *Carcassonne. Le soir Aquarelle*

with abundant materials for her future work. During these four years her water-color technique had developed considerably and acquired firmness. Her path lay through the conscientious and lyrical Italian sketches of 1911 and the characteristic Dutch studies of 1913, to the Spanish studies of 1914 — daring and laconic in their design, deep and fiery in color, crowning as it were Ostraoomova's efforts in water-color art, by their freedom and firmness.

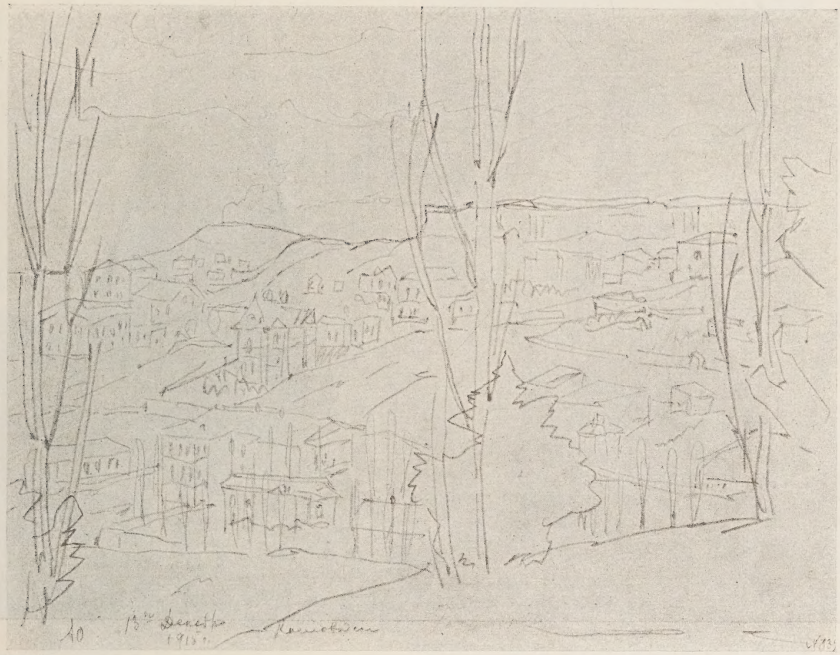
Of the Italian studies of 1911, the most interesting are perhaps those done in Venice. It was not the sunny, noisy Venice of the hot summer months — the Venice of tourists — which was first revealed to Ostraoomova's sight, but the blue-gray deserted Venice of misty days, when the damp sea breath spreads its mother-of-pearl tones over all colors, and mellows the radiance of the sun. By the delicacy of the color-blending of blue and grey on a back-ground of black lace in the first sketch, the Venetian studies of Ostraoomova take a prominant place in her „oeuvre".

Her Dutch travels in 1913 impressed the artist greatly; the abundance of water, the flat fields, the grazing herds, the cosiness of the old towns, the general tempting outward appearance of Holland, seemed even more pleasing to her than the classical beauty of Italy. She succeeded in conveying the intimate and peculiar charm of this country in her water-colors with artistic precision and warmth.

In Spain Ostraoomova spent only one month, but the results of the journey were of great consequence for her creative power. She was quite stunned by the first impression Spain produced on her, and could not at once grasp the grandeur of the sight presented by Spanish nature and life, as it unfolded itself before her eyes. The sensation of romanticism, wild, pungent and gloomy took possession of Ostraoomova. The design, unique in the world, of the blue-grey trees, the brown-red rivers winding between sandy orange banks, the blood-red ridges and precipices, the herds of oxen with widely branching horns, grazing on hills covered with bright pink azalias, all so fresh and so nobly planned in their simplicity, offered marvelous pictorial themes. The work of Ostraoomova proceeded with double and triple energy — in Segovia she managed to do twelve large water-colors in three and a half days.

It is by her Spanish water-colors that Ostraoomova can best be judged as a water-color painter. The succinctness of the drawing, striving to convey only the most essential and important, eliminating all that is irrelevant, sometimes even interesting details, united with a bright and vivid array of colors, including only the deepest and fullest notes which vibrate in nature, — all this distinguishes Ostraoomova's art from all others. In her works there is the same free clearness and transparency, the same choice, that is the distinctive feature of all the Petersburg master-artists of the „Mir Iskusstva". The very air of Petersburg, fresh with a whiff of the sea, seems to have had an influence on the formation of her art, so intimately allied to nature on the one hand, and so cleverly constructed on the other.

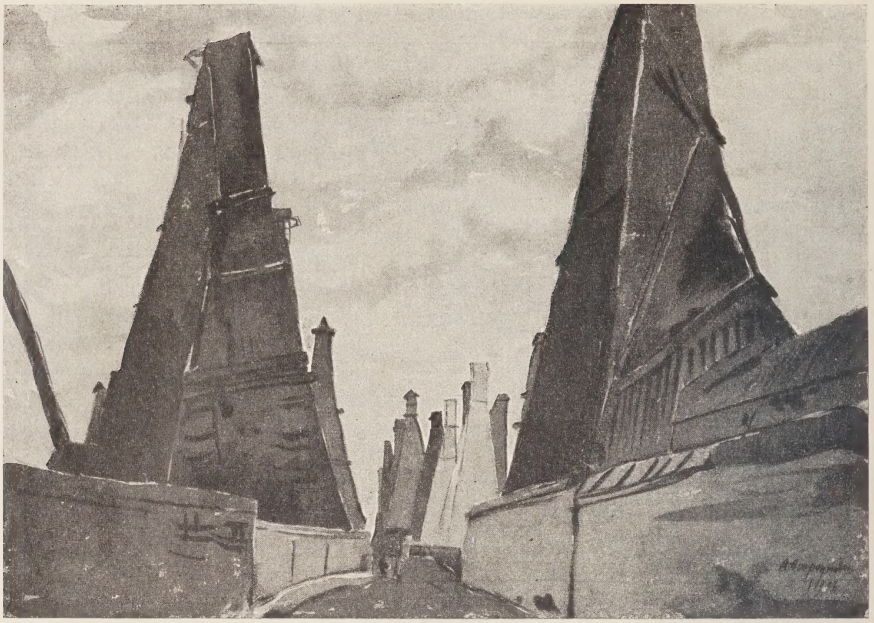
Of the engravings of this period (1911 — 1914) the most worthy of note are twenty-four small sized engravings each on one block, done at the order of the St. Eugenie Community for Kurbatoff's guide-book to Petersburg. By the cleverness of their execution and the delicacy with which they convey the very atmosphere of Petersburg, they deserve a higher role than the humble one of book-ornamentation. They will some day take a prominent place in the iconography of Petersburg, and they fully deserve a special independent edition. The other engravings of these years are three engravings for monographs of old Russian towns (Grabar's edition), four engravings for the collected works of Lermontoff („The Coming Day" edition), and two engravings for V. I. Kurbatoff's book „Gardens and Parks" („Villa d'Este by Day" and „Villa d'Este by Night", — only the second of which was included in the edition) — also done as book-ornamentation.



*Kislovodsk* *1915* *Kislovodsk*
*Pencil Drawing* *Dessin au crayon*

The war of 1914, cutting off Russia from Europe had a destructive influence on all Russian art, as it severed the constant connection with the West which was a source of life to many Russian artists. Ostraoomova's work was also interrupted. Instead of her former wealth of subjects she had to content herself with travelling in the Caucasus in the early part of 1915—1916 where she did some studies in Kislovodsk and an immense series in Baku on the oil-fields, and with the summer months of 1915—1916 spent on the Black Sea coast.

The original structure of the naphtha wells with their dirty brownish-grey colors, and the dense volume of smoke veiling the sky, afforded Ostraoomova some excellent themes, which proved once more the flexibillty and readiness of her talent.



*Bibi-Eybatt—Baku* *1915* *Bibi-Eybatt. Bakou*
*Water Color* *Aquarelle*

The first year of Ostraoomova's sojourn on the Black-sea coast (1916) was not productive. Working in a totally new place, she sometimes grasped the theme but slowly, and not having „lived through it previously", as she put it, she could not take up her work. Such was also the case at this time — the first year offered her nothing of interest in the mountains that bordered the shore, in the narrow strip of coast covered with pebbles, in the empty and bright sea. It was only in the summer of 1917 that her eyes were opened and she brought from Tuapse a large series of water-colors fresh and sparkling in tone, rendering with extreme finesse the character of those idyllic spots.

During the war Ostraoomova worked comparatively little, but nevertheless it was during those very years that she produced her best work. „The Palace of Biron and Barges" (the largest of her engravings), „Venice", „A Decorative Land-

*The red pillars*

*1918*

*Poteaux rouges*

*Romany (near Baku)* *1915* *Romany (près Bakou)*
*Oil Painting* *Peinture*

scape" and „Rigging". By the perfection and simplicity of their workmanship, by the freedom and depth of their effect, all these four engravings rank among the classical pages of the history of Russian engraving. Here we see the final attainment of the way upon which Ostraoomova entered in her engravings of the years 1899—1900. In them are most fully combined all the features of her artistic genius—a decorative style, a deep grasp of nature, richness and flexibility in the variety of tone, simplicity and expressiveness of composition, together with the exquisite skill of pure technique. The engraving „Biron's Palace" deserves special mention,—it is the apotheosis of that Petersburg which was swept away in 1917,—looming in the fog of a November evening, under cover of the first snow.

During the years following, at the time of the revolution, the artist's range of subjects became still more limited, — living all the year round in Petersburg, she

*View of Alkazar — Segovia* 191. *Vue de l'Alkazar. Ségovie*
*Wash* *Gouache*

constantly worked from nature and produced a great many series of views of that city. It was during these years that the whole character of Petersburg revealed itself to her with peculiar poignancy, with the whole gamut of its moods, and its unique soul.

All the Petersburg drawings and water-colors of the preceding period, even such as the excellent series of views of the year 1912, — „The Kryukov Canal", „The Neva", „The Academy of Arts", „The View from the Petrovsky Park", or the three water-colors in the Tretyakov gallery. „White Nights" (1910), seem to be only preliminary studies for the works of the next years, which form a singularly complete and artistic series. The artist has here made use of all that experience which she had gained while working during the foreign tours, training both eye and hand.

In these new Petersburg water-colors, as also in those of her Spanish tour, — it is exclusively the extremely vivid, general impression that strikes one at

*„Boby"*
*Brush Sketch*

*1917*

*„Boby"*
*Dessin au pinceau*

the first glance. With one wave of color, with one stroke, Ostraoomova is able to render the predominant impression of a whole landscape. And this generalizing no longer bears, as in her first sketches, the character of tentative work, — we now recognize the touch of a skilled artist. For indeed, with such voluntarily, purposely limited means of expression, it requires a skilled master to render thus all the subtleties of structure, of perspective, and of light.

And only a skilled artist could have thus chosen those points of view and those landscapes which attracted Ostraoomova and which she has rendered in her brilliant water-colors.

Though Ostraoomova is the painter of Petersburg, the artist of an old city full of fine buildings, she does not by any means belong to those painters of architectural landscapes whose pictures are simply interesting and picturesque documents. Her thoroughly artistic temperament imbues her water-colors with

quite another character — living, vibrating, and significant. And therefore these Petersburg water-colors render not only an exact picture of the town, and its bare outward features, but they give also, as it were, an image of its soul, — of that peculiar and complex sensation, which we call „the feeling of Petersburg". This feeling is rendered by the artist in the most varied and sometimes in the most unusual blendings.

Not only the gay yet solemn expanse of the broad Neva, — the palaces on the quay, the severe lines of the canals, the beauties of the old Petersburg architecture, are given us with all their complex life, reflected in the soul of the artist, she often gives us as well the less known Petersburg of the older and neglected quarters of the city, where the proximity of the sea so strangely alters the whole of its character. But this is no longer that Petersburg of the Ostraoomova water-colors and engravings of 1910, — this is another city, this Petersburg of 1918 — 1921, deserted and quiet, with pure and damp air, with wonderful sky and glorious shining Venetian clouds, with the clear dark blue waters of the Neva, its abandoned caravans of barges, its broken fences, the loosened upturned granites of its quays, the forsaken houses, the grass and trees and shrubs growing unhampered and free, dipping their branches into the cold waters that bathe the Islands, while above all these ruins the sky remains lovely and infinite. All the Petersburg play of colors has become more intense, more vivid and at the same time more delicate during these latter years. Spring is more brilliant and more unexpected, summer hotter and fuller of light, autumn richer and deeper, winter more lavish of snow and more vast. The Ostraoomova water-colors have now blossomed out into new coloring, pure and fresh.

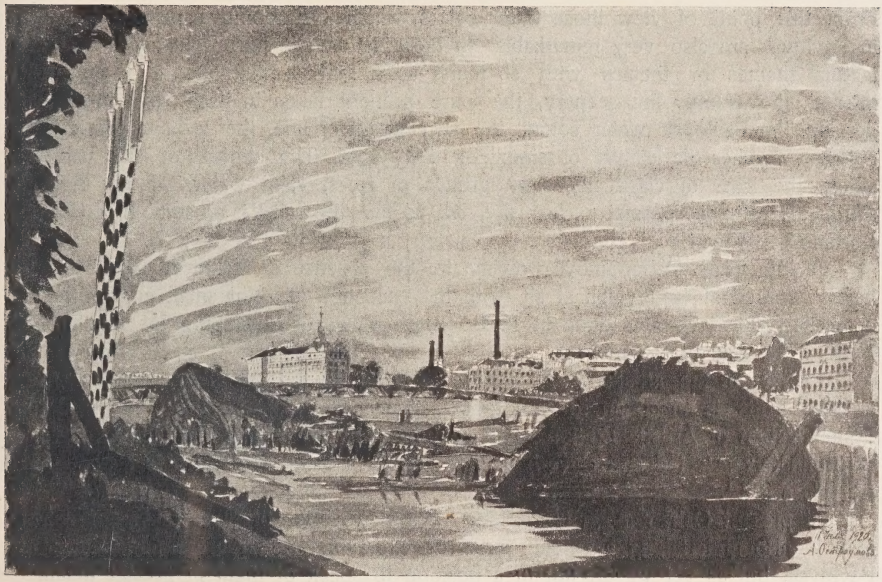
In these same latter years Ostraoomova has again taken up oil-painting, and it is only now, after so many years of diverse artistic work, that the technique of oils is, so to speak, „revealed" to her. She has painted in oils the „View from the Petrovsky Island" and „The Sails" (1916), „The Unloading of Firewood", „The View from the Studio Window [1], „The View of the Vassili-Ostrov from the Isaac Cathedral under the First Snow" (1917), „View from the Samsonievsky Bridge" (1918), „Intérieur, with a Dog", „Nature-Morte", (1919), „Shady Spots" (1920), „View of Peter the Great's House from the Viborg", „Nature-morte" (1921), These pictures are of a different character than the water-colors. Their subject being more detailed and objective necessitates a different mode of handling and even a technique in itself heavier and more restrained. In these pictures we shall not find that perfect and incisive synthetic workmanship which is a mark of the masterly Ostraoomova

[1] A water-color representing the same subject, executed shortly before this oil-painting is among the best in coloring and the truest in character of all the artist's water-colors.

*Bridge of New Sylvia*

*1921*

*Pont de Nouvelle Sylvia*



*View of Petersburg*
*Water Color*

*1920*

*Vue de Pétersbourg*
*Aquarelle*

water-colors. Her technique in oil-painting is as yet not so free, not so organic, — that is why her pictures are often so contrasted, as it were, to one another, so very unlike each other in conception, and in execution, and so independent of one another. In all of them we are conscious of an experimental laboratory — of work still not entirely grasped by the artist herself. One of the most successful landscapes of this series is the „View of St. Isaac's Cathedral", with its delicately rendered mood of a November twilight, of the dusk, and the newly-fallen snow.

Of the numerous series of Petersburg water-colors of this period it would be difficult to point out the best — they are each and all so full of life, richness of tone and charm of light. The Neva, the Kazan Cathedral, the quays, the Summer-garden, have inspired the artist afresh. These water-colors can teach much that is interesting and instructive from a purely technical point of view. Strength of tone, handling, correlation of colors, — all these questions are solved in a most interesting way.

From this point of view those water-colors which Ostraoomova painted in 1921 in Pavlovsk are also very remarkable. In these latter, she purposely avoided architectural themes or themes with so much as a hint of monuments or historical interest. It was only the scenery, the pure scenery taken in itself, that interested her. In the Pavlovsk water-colors the succintness of line, the laconic sobriety of coloring reaches its climax of simplicity and vigor. The choice of the composition, the love of classically clear groups of trees, calm water, sharply defined silhouettes of trees against a clear sky, tell us that the artist is an admirer of Claude Lorraine's high art.

Of late years Ostraoomova, owing to the absence of technical materials, has hardly worked at engravings at all, with the exception of eight small engravings of exquisitely fine technique done in 1920 — eight views of Petersburg for Anziferoff's book „The Soul of Petersburg".

Another of the artist's latest works is similar to the „Soul of Petersburg" in its idea — this is an album of lithographs issued in 1922 by the Committee for Popularization of Artistic Editions, and containing twelve views of Petersburg, very discriminately selected and cleverly carried out in a technique which is almost new for this artist [1].

At present Ostraoomova is working at a new series of Pavlovsk water-colors and is also undertaking a whole series of engravings also representing views of Pavlovsk, but as yet we are not in a position to speak ot them in greater detail.

In the Spring of 1923 it will be 25 years since Ostraoomova began working as an artist. May this book serve as the best tribute of admiration and as a token of gratitude to her living and varied artistic productions.

*Sergey Ernst*

[1] In 1903 Ostraoomova engraved a lithograph „The Bathing-House in Pope Julius the III-rd's Villa near Rome", and in 1904, 10 small lithographs — „Views of Tzarskoe Selo" (for the St. Eugenia Community).

# CATALOGUE OF THE ARTIST'S WORK

## DRAWINGS, WATER COLORS AND OILS

1892

Portrait of E. P. Ostraoomova. Drawing.
Coll. M. K. Ostraoomova.
Portrait of S. P. Ostraoomova. Drawing. Miniature.

1894

Portrait of K. Kcida. Charcoal drawing.
Coll. K. K. Kcida.

1896

Little Russian hut. Oil.
Coll. M. P. Morozova.
The Swineherd. Oil.
Coll. A. G. Chekhovitch.
The White hut. Oil.
Coll. M. K. Ostraoomova.

1897

Portrait of N. I. Ostraoomova. Oil.
Coll. M. K. Ostraoomova.
Portrait of S. P. Ostraoomova. Oil.
Engraved by the author.

1898

Portrait of H. P. Smirnov. Oil.
Coll. M. A. Smirnova.

1901

Petersburg. Rostral columns through the snow.
Drawing. Engraved by the author.
Purchased by Russian Museum.
Pavlovsk. Cupid and foot-stool. Water color. Lithograph by the author.
Coll. V. N. Argoutinski.
Pavlovsk. Park. Oil.
Coll. B. P. Ostraoomova.
Paul I. Water color. Engraved by the author.
Coll. A. O. Tereschenko.
Portrait of E. P. Ostraoomova. Oil.

1902

Courtyard of the Vorontsova Castle in Aloupka.
Water color.
Coll. M. K. Ostraoomova.

1903

Villa Falconieri. Water color.
Villa Falconieri. Water color.
Coll. N. M. Osipova.
Villa Aldobrandini. Two columns. Monochromatic water color.
Villa Mandragona. Palace facade and fountain. Water color.
Villa Mandragona. Two columns. Water color.
Villa Mandragona. Old fountain. Water color.
Villa Borghese. Two gates. Colored drawing.
Villa Borghese. Fountain with statues. Water color.
Coll. A. G. Chekhov.
Fountain Quatro Cavalli. Monochromatic water color.
Rome. Fountain of Trevi. Water color.
Colonna Garden. Stairway with statues. Water color.
Colonna Garden. Single statue. Water color.
Colonna Garden. Water color.
Colonna Garden. Stone group. Water color.
Coll. Russian Museum.
Colonna Garden. Dancing statue. Water color.
Outer gallery of Coliseum. Monochromatic water color.
Coll. S. V. Lebedeva.
Coliseum. Monochromatic water color.
Coll. M. P. Morosoff.
House with blue loggia. Water color.
Private Collection.
Villa d'Este. Central fountain. Water color.
Villa d'Este. Central stairway. Colored drawing.
Villa d'Este. Central fountain with swans. Colored drawing.
Villa d'Este. Statue of Athena and the wolf. Water color.
Discus-Throwers on the Quirinal. Water color.
Coll. N. V. Annenkova.
Villa d'Este. View from the balcony. Water color.
Villa Pope Julius III. Lithograph by the author for the journal „Mir Iskusstva", („The World of Art").

1904

Pavlovsk. Old Sylvia. Water color. Lithograph by the author.
Purchased by Russian Museum.
White Night in Dietsky Selo. Water color. Lithograph by author.
Purchased by Russian Museum.
Bridge over the Moika. Drawing.
Peterhof. Statue of Samson. Water color.
Coll. Yosephovitch.
Tower. Dietsky Selo. Water color. Lithograph by the author.
Coll. Yosephovitch.
Alley in Dietsky Selo. Water color. Lithograph by the author.
Coll. V. Y. Kurbatoff.
Perspective in Dietsky Selo. Water color. Lithograph by author.
Coll. V. N. Argoutinski.
Dietsky Selo. Tower against blue sky. Water color. Lith. by author.
Pavlovsk. Pavilion of Psyche. Water color. Lith. by author.
Coll. Yosephovitch.
Chinese bridge in Dietsky Selo. Water color.
Dietsky Selo. Alley. Water color. Engraved by author.
Coll. Yosephovitch.
Dietsky Selo. Perspective. Water color. Engraved by author.
Coll. Argoutinski.
Admiralty through the branches. Water color. Lith. by author.
Purchased by Russian Museum.
Spring motif. Water color. Engraved by the author.
Coll. S. V. Lebedeff.

1905

Old church in Nodendal. Water color.
Cliffs under fiord in Nodendal. Water color.
Dusk near Nodendal. Colored drawing.
Little Falls at Imatra. Water color.
Sunset in Nodendal. Water color.

„The By-way"

1900

„Le Sentier"

Bazaar on the boats. Water color.
Storm. From the window of a train. Water color.
Purchased by Russian Museum.
Wharf at Nodendal. Water color.
Ocean waves seen from a ship. Water color.
Rocky islands in the sunset. Water color.
View in Abo. Water color.
Sawmill in Nodendal. Water color.
Russian Museum.
Morning. Water color.
Purchased by Russian Museum.
Two trees above the fiord. Water color.
Pine tree in Nodendal. Colored drawing.
Cliffs. Water color.
Church seen from the sea. Water color.
Sunny day. Water color.
Mottled stone against landscape. Colored drawing.
View of Helsingfors. Water color.

1906

Valley of Pieve di Ledro. Drawing.
View of the Reva from Castello Romano. Colored drawing.
Two sky studies. Drawing.
Sky study. Water color.
Reva. Drawing.
St. Sévérin. Street. Paris. Drawing.
St. Sévérin. Colored drawing. Engraved by the author.
Notre Dame. Colored drawing.
Notre Dame. Water color.
Notre Dame. View from the wharf. Drawing.
Cluny Museum. Drawing.
Cluny Museum. Colored drawing.
View of the Palais de Justice.
Alley of garlands in Luxemburg Park. Red-chalk drawing.
Woods in Luxemburg Park. Red-chalk drawing.
Seine at evening. Drawing.
Main terrace of St. Cloud. Drawing.
Main alley. St. Cloud. Red-chalk drawing.
Coll. L. A. Ilina.

*Torso* *1898* *Un Torse*
*Wood Engraving* *Gravure sur bois*

1907

Apples. Oil.

Grapes. Oil.

Petersburg. Admiralty and Senate. Water color. Engraved by the author.
Purchased by Tretyakoff gallery.

1908

Gates of the Summer Garden. Water color. Petersburg.
Coll. Walpole.
Outer colonnade of the Exchange. Water color.
View of the Rostral Column from the slope. Water color.
The Bronze Horseman. Drawing.
The Neva seen through the Columns of the Exchange. Water color. Engraved by author.
Rostral Column and Custom House. Water color. Engraved by author.
Perspective of the Neva. Water color. Engraved by the author.
Purchased by Russian Museum.
Kriokov Canal and belfry of Nicholas Morskoy. Engraved by the author.
Purchased by Russian Museum.
Bridge from the obelisk. Drawing.
Coll. V. I. Argoutinski.
Rostral Column and clouds. Water color. Engraved by the author.
Coll. V. I. Argoutinski.
Columns of the Exchange and the fortress. Water color. Engraved by the author.
Coll. Argoutinski.
Kriokov canal. Water color. Engraved by the author.
Coll. Walpole.
Boats. Water color. Private collection.
Six views Punkachario. Water color.
3 purchased by Russian Museum.
4 Drawings of the castle in Viborg. Water color.
Round tower in Viborg. Drawing.
Round tower in Viborg. Water color.
4 views of the castle at Neushlote.
Market at Neushlote.
Purchased by Russian Museum.
13 views Punkachario. Water color.
3 purchased by Russian Museum.
Yellow birches. Punkachario. Water color.
Kriokov canal. Water color.
Coll. Argoutinski.

1909

View of the Exchange from below. Drawing.
White Night on the Neva. Water color.
Moika. Engraved by the author.
Lithuanian Castle. Water color, engraved and lithographed by the author.
Rostral column in winter. Water color. Engraved by the author.
Kriokov canal and market place. Water color.
Imperial stables. Water color.
Coll. Y. K. Kunin.
Landscape with horses. Oil.
Coll. N. N. Zenger.
Bon-fires. Wash.
Purchased by Tretyakoff gallery.
Park and wall. Water color.
Coll. Visotski.
Portrait of O. N. Karatigina. Colored drawing.
Portrait of Makovetska. Colored drawing.
Portrait of A. A. Rachinska. Oil.
Coll. A. N. Verchovsky.
Columns of a house in Tateva. Water color.
Terrace of house in Tateva. Water color.
Window of house in Tateva. Water color.
Coll. I. M. Stepanov.
View of village and church. Colored drawing.
View of village. Water color.
Fair. Water color.
Wind. Water color.

1910

Petersburg. Three views. White Night.
Purchased by Tretyakoff gallery.
Rostral Column in winter. Water color. Engraved by the author.
Mining Institute. Water color. Engraved by the author.
Coll. V. N. Argoutinski.

„The Moon"

1900

„La lune"

Kriokov Canal. Water color. Engraved by the author.
Coll. Sergovski.
Crimea, garden of Artek. Water color.
Coll. S. V. Lebedev.
Partenit. Cliffs. Water color.
Cloudy day in Artek. Water color.
Blue sea. Artek. Water color.

3 Drawings of grapes.
Shore of Partenit. Water color.
Coll. V. I. Argoutinski.
Cliffs at Partenit. Water color.
Village of Partenit and poplars. Water color.
Shore of Partenit. Water color.
Coll. L. N. Tichino.

*Rostral Column*
*Wood Engraving*

*1901*

*Colonne rostrale*
*Gravure sur bois*

Partenit. Shore. Water color
Evening at Bachtcheserai. Water color.
Study.
Evening at Bachtcheserai. Water color.
Coll. Machlin.
Kosma-Demianovski monastery. Water color.
Study.
Kosma-Demianovski monastery. Water color.
Kosma-Demianovski monastery. Water color.
Oreanda. Study. Water color.
Coll. Yosephovitch.
Poplars. Water color.
Private collection.
Bachtcheserai. The Khan Cemetery. Water color.
Study.

Arbor in Oreanda. Water color.
Coll. E. G. Makovetzka.
Kosma-Demianovski monastery. Water color.
Coll. Machlin.
Oreanda. Water color.
Coll. Yosephovitch.
21 sky studies. Water color.
Study of alley at night. Water color.
Sign for tea-room. Oil on iron.
Property tearoom on the Bobrovka estate, Tverskaya province.
Bon-fires. Wash.
Coll. Girshman.
Nasturtiums. Pastel.
Portrait of Z. E. Morosoff. Pencil drawing.

## 1911

Petersburg. Lions and fortress. Water color.
Coll. D. I. Tolstoy.
Boats and Summer garden. Water color.
Easter Night at St. Isaac's Cathedral. Water color.
Villa Borghese. Statue. Evening. Water color.
Coll. S. V. Lebedeff.
View from the window of Villa Borghese on a rainy day. Water color.
Fountain of Trevi. Water color.
Coll. Levine.
Colonnade of St. Peter's in Rome. Water color.
Purchased by Russian Museum.
Bridge of St. Angelo. Water color.
Private collection.
Thermes of Caracalla. Drawing.
Thermes of Caracalla. Drawing.
Palatin. Water color.
Palatin. Water color.
Temple of Vesta. Water color. Study.
Temple of Vesta. Water color.
Private collection.
Coliseum. Water color.
Villa Borghese. Water color.
Coll. Girshman.
Venice. Drawing.
Coll. Yosephovitch.
Venice. Drawing.
Coll. A. A. Korovine.
Cypresses in the Villa d'Este. Drawing.
Coll. A. A. Korovin.
Villa d'Este. Water color. Study for picture. Engraved by author.
Coll. V. N. Argoutinski.
San-Jiminiano. Water color. Study.
San-Jiminiano. Oil.
City from the tower, evening. Water color.
City from the tower. Water color.
Private collection.
San-Jiminiano. Water color.
Coll. E. K. Petrokokina.
Venice — Ponte Rialto. Water color.
Coll. Yosephovitch.
Skiffs.
Coll. E. L. Morosoff.
Venice — Ponte Rialto. Water color.
Private collection.
Venice — Santa Maria della Salute. Water color.
Coll. Nebuchenova.
Venice — Santa Maria della Salute. Water color. Study.
Venice. Gray day. Grand Canal. Water color.
Coll. S. V. Lebedeff.
Venice. Abode of Gondolas.
Coll. S. V. Lebedeff.
Venice. Night. Water color.
Coll. Pletneff.
Venice. Night. Repetition. Water color.
Coll. Shimanovski.
Venice. Pillars. Water color.
Purchased by Academy of Art.
Venice — Horses in front of St. Mark's. Water color.
Coll. Gavronski.
Venice — Bridge and St. Giorgio. Water color.
Venice — One of the little canals. Water color.
Coll. A. N. Benoit.
Venice — Grand Canal. Water color.
Venice — Square before the palace. Water color.
Venice — Blue columns. Water color.
Venice — Columns over the canal. Water color.
Interior of Sienna Cathedral. Colored drawing.
Peruggia. Street in the evening. Water color.
Street in Peruggia. Water color.
Coll. L. A. Ilina.
View of Florence. Pencil drawing.
Florence. View from Jardino del Boboli. Water color.
Villa d'Este. Water color.
Walls around Villa Borghese. Drawing.
Palatine. Drawing.
7 drawings of the Palatine.
Villa d'Este. Murky day. Water color.
The Discus-Thrower. Colored drawing.
Coll. Shapiro.

*Senate under Snow*
*Wood Engraving*

*1909*

*Sénat sous la neige*
*Gravure sur bois*

Villa Borghese. Green Fountain. Water color.
Peruggia. Gate in the city wall. Water color.
Ponte Veccio. Florence. Water color.
Landscape in Umbria. Colored drawing.
Bridge in environs of Rome. Drawing.
Venice. Canal at night. Water color. Engraved by author.
Coll. Yosephovitch.

1912

Petersburg. General view of the Exchange. Water color. Engraved by the author.
Smolny Cathedral and the ice-drive. Water color.
Kalinkin bridge through the rigging. Water color.
Petersburg. Fountain near Pravovedenya. Water color. Engraved by the author.
Petersburg. Chain bridge. Drawing.
Coll. V. K. Keller.
Kriokov canal. Water color.
Coll. N. A. Dobichina.
Egyptian bridge. Water color.
Coll. N. A. Smirnoff.
Ice drive. Oil.
Coll. R. G. Drampoff.
Perspective of the Neva. Water color.
Coll. A. A. Korovine.
View of Vassilevsky Island from Exchange bridge. Water color.
Coll. Grushetski.
Factory smoke in the Viborg. Water color.
Moika near the market place. Water color. Engraved by the author.
Neva and fortress tower on cloudy day. Wash.
Academy of Art and Sphinx. Water color.
Coll. N. E. Dobichina.
View from Petrovsky Park. Water color.
Purchased by Academy of Art.

View from Petrovsky Park. Water color.
View from Tuchkov bridge. Water color. Lithographed by author.
Coll. A. O. Tereschenko.
View of Vassilevsky Island from Exchange bridge. Water color.
Coll. Grushetski.
Factory smoke in the Viborg section. Water color.
Moika near the market place. Water color. Engraved by the author.
Coll. Pletneff.
Neva and bastion of fortress in the fog. Wash.
Academy of Art and Sphinx. Water color.
Coll. I. E. Dobichina.
View from Petrograd Park. Water color.
Purchased by Museum of the Academy of Art.
View from Petrovsky Park. Water color.
View from Tuchkov bridge. Water color. Lithographed by the author.
Moika canal near the market place. Study.
Coll. Burtzeff.
Nature Morte — Yellow flowers. Wash.
Interieur. Wash.
Boats. Water color.
View of Vassilevsky Island from Exchange bridge. Water color study.
Coll. Bruce.
Reval. Brigitsky Monastery. Water color.
„ Olai Church and Vishgorod. Water color.
„ Dliney Germain Tower. Drawing.
„ Vishgorod. Water color.
„ Near Strandforte. Water color.
„ On the boulevard. Water color.

1913

Amsterdam. Iron market. Water color study.
Coll. S. V. Lebedeff.
Amsterdam. Iron market. Oil.
Coll. A. A. Korovin.
Amsterdam. Old warehouses. Water color.
Amsterdam. Old warehouses. Water color study.
Coll. V. N. Argoutinski.
Amsterdam. Old port. Water color study.
Amsterdam. Old port. Oil.
Amsterdam. Kolk.
Purchased by Tretyakoff gallery.
Amsterdam. Night. Church of St. Nicholas.
Coll. V. N. Argoutinski.
Amsterdam. Achterborgwol. Water color.
Coll. Groushetski.
Amsterdam. Vorborgwol. Water color.
Coll. K. A. Somoff.
Venice-Singel. Water color.
Coll. Goldenberg.
Amsterdam. Cathedral St. Nicholas. Drawing.
Amsterdam. Canal. Water color.
Private collection.
Amsterdam. Canal and church. Water color.
Amsterdam. De Turtuinen. Water color.
Bruges. Little Square.
Private collection.
Bruges. Old gate. Water color.
Bruges. Le Quai Vert.
Coll. N. P. Efimoff.
Bruges, Street.
Bruges. Quai de la Poterie.
Private collection.
Bruges. Night. Pencil sketch.
Leyden. The old Rhine.
Leyden. Drawbridge and windmill. Water color.
Leyden. Canal. Water color.
Leyden. View of city from market place. Water color.
Gaaga Viyser. Water color.
Ostend. Inside the harbor.
Saardam. Locks of Peter I. Water color.
Purchased by Russian Museum.
6 drawings of windmills.
2 in private collections.
Northern canal near Amsterdam. Water color.
Mannikendam. Canal. Water color.
Saardam. Canal. Private collection.
Antwerp. Old houses. Drawing.
Saardam. Canal.
Lugano. View from Balcony. Water color.
View of Lake Lugano. Water color.
Summit of hill. Water color.
Figure of woman against the sky. Pencil sketch.

*The Summer Garden* 1902 *Jardin d'été*

*Petersburg „The Lion and the Fortress"*
*Wood Engraving*

*1901*

*Pétersbourg. „Le lion et la forteresse"*
*Gravure sur bois*

Valley of Lake Lugano. Pencil drawing.
View near Lugano. Charcoal drawing.
Villa Giani. Pencil drawing.
Lake Komo. Water color.
View of Montagnole. Water color.
Lake Lugano. Charcoal drawing.
View from my balcony. Pencil drawing.
Environs of Montagnole. Sketch.
Sky study. Pencil drawing.
Trees on the shore of Lake Lugano.
Coll. S. P. Zenger.
Two drawings of Laccoli.
Lugano. Blue landscape. Oil.
Coll. S. V. Lebedeff.
Lugano. Cloudy morning. Water color.
Rose villa. Water color.
Coll. N. P. Efimoff.
Italian courtyard. Water color.
Private collection.
Valley of Lake Lugano. Colored drawing.
Lake Lugano. Blue and green. Water color.
Private collection.
Sky study. View from Montagnole. Water color.
Mother-of-pearl day. Water color.
Coll. Maliavski.
Blue morning. Lake Lugano. Water color.
Rose clouds. Water color.
Hills at morning. Water color.
View at Montagnole. Colored drawing.
Blue landscape. Water color.
Simplon. Lake among the summits. Water color.
Simplon. Road. Drawing.
Simplon. Rosy summits. Water color.
Coll. Roumanoff
Simplon. Cottages. Water color.
Coll. D. Z. Maliavski.
Simplon. Geese.
Simplon. Women walking. Drawing.
34 drawings of Simplon scenes, collected in album.

Dolls. Oil.
Pavlovsk. Rain and rainbow.
Coll. V. Y. Kurbatoff.
Petersburg. St. Isaacs on Easter Night. Water color. Engraved by author.
Coll. Portugaloff.
Petersburg. View of Winter Palace in early spring. Water color.
Coll. Yosephovitch.
View of University and Academy of Science. Water color.

1914

Building the Palace bridge. Drawing. Lithographed by author.
Winter day. View from Samsonevsky bridge. Water color.
Sunset. View from Palace bridge. Water color.
Palace. Exchange and boats. Water color.
Touchkov bridge and Biron Palace. Drawing.
Segovia. Square and stairway. Water color.
Segovia. View of the cathedral at evening. Water color.
Purchased by Vologodsky Museum.
Segovia. View of Alcazar. Water color study.
Coll. Yosephovitch.
Segovia. View of Alcazar. Wash.
Purchased by Tretyakoff gallery.
Segovia. View of Alcazar at evening. Water color.
Segovia. River and Alcazar. Water color.
Segovia. Street.
Purch. by Academy of Art.
Segovia. Rain.
Segovia. Courtyard.
Coll. N. A. Smirnov.
Toledo. Study.
Toledo — Landscape near Toledo. Water color.
Toledo — Environs of Toledo at noon. Water color.
Toledo — Span of the bridge of St. Martin. Water color.
Burgos. View of the cathedral. Water color.
Coll. A. N. Benoit.
Burgos. Stairway. Water color.
Purch. by Tretyakoff Gallery.
34 Views of Spain. Pencil sketches.
Collected in album.
44 Views of Norway. Water color.
Collected in album.
Crest. Street in the city. Wash.
Overflow of the Droma in Crest.
Evening near Crest. Wash.
Tower in Crest. Drawing.
Hay-stacks. Drawing.
Segovia. Razvalina Monastery. Study.
Coll. I. N. Troyanovski.
Segovia. Aqueduct.
Segovia. Aqueduct. Water color.
Coll. S. V. Lebedeff.
Street in the village Chabrillant.
Ruins of castle Chabrillant.
Carcassonne. Old tower. Water color.
Coll. Dolgoruki.
Carcassonne. Evening. Water color.
Carcassonne. View of the Pyrenees. Water color.
Private Collection.
Carcassonne. Entrance to castle. Water color.
Carcassonne. Tower inside the walls. Water color.
Carcassonne. Ruins of the castle. Water color.
Carcassonne. Tiles of the tower. Water color.
Coll. S. V. Lebedeff.
Carcassonne. Tower. Drawing.
Carcassonne. Porte d'Aude.
Paris. St. Madeleine. Water color.
„ Place de Vosges. Pencil sketch.
„ Seine and the Louvre. Pencil sketch.
„ Evening in Paris. Water color.

1915

Petersburg. Cloudy day — view of the Admiralty and St. Isaac's. Water color study.
Petersburg — Biron Palace. Water color.
Coll. V. N. Argoutinski.
Petersburg. View of Vassilevsky Island from Petrovsky Park. Water color study.
Coll. S. R. Ernst.
Petersburg. View of Vassilevsky Island from Petrovsky Park. Oil.
Coll. Nemanoff.

*The Monument of Paul I*

*1903*

*Monument de Paul I*

*Venice* *1914* *Venise*
*Wood Engraving* *Gravure sur bois*

Petersburg. Mining Institute and boats. Drawing for ex-libris. Engraved by author.
Portrait of A. N. Verchovsky. Oil.
Portrait of S. V. Lebedeff. Water color study.
Portrait of S. V. Lebedeff. Oil.
Laboratory study. Water color.
Rostov. Drawing from train window.
Kislovodsk. View from above. Water color.
„ Park Valley. Water color.
„ Red Stones.
„ Drawing.
„ View from the window. Drawing.
„ Unfinished drawing.
Kislovodsk. Winter poplars,
„ Mountains in winter.
„ Cathedral from the Park.
„ View from the park. Water color. Coll. Yosephovitch.
Kislovodsk Park, red rocks in the distance. Water color.
Kislovodsk Park, general view. Pension Ganetski. Water color.
Kîslovodsk. View of the city from the park. Water color.
Kislovodsk. Four views. Water color. Coll. V. I. Tischenko.
Kislovodsk after snow-fall. Water color

Segovia. Square at night. Water color.
Coll. Frenkel.
Segovia. Fireworks. Sketch for picture. Wash.
Segovia. Monastery ruins. Wash.
Coll. Gavronski.
Toledo. Wash.
Coll. Notgaft.
Burgos. Oil.
Coll. I. M. Dogodine.
Country Landscape. Water color.
Coll. V. I. Dobichina.

1916

Baku. Factory without walls or roof. Water color.
„ The Black City. Drawing.
„ A desert spot. Water color.
„ City Square. Water color.
„ Gate. Water color.
Coll. A. B. Shimanovski.
Baku. City Square in winter. Water color.
„ View of the city. Water color.
„ Workers'huts. Water color.
Coll. G. A. Kuka.
Baku. Street cistern.
„ Street. Red and blue cistern. Water color.
Coll. Polyak.
Baku. Repetition. Oil.
„ Bibi-Aibat Fantasia. Water color.
„ Watch-tower along the road in Balachan. Water color miniature.
„ Bibi-Aibat. Two watchtowers. Water color.
Baku. Bidi-Aibat. Old watch-tower. Water color.
Coll. S. V. Lebedeff.
Baku. Dusk. Water color.
Coll. S. V. Lebedeff.
Baku. Back yard. Water color.
Baku. Night. Water color.
Baku. Red watch-tower. Water color.
Coll. Pavlinov.
Baku. General view. Water color.
Coll. F. F. Notgaft.
Baku. Romany. Genoese tower. Water color.
Coll. Polyak.
Baku. Romany. Industries. Wash.
Baku. Balachany. Water color.
Coll. Kvile.
Baku. Balachany. Oil.
Coll. Yosephovitch.
Baku. Romany. Water color.
Coll. F. F. Notgaft.
Caucasus. Sea shore from above. Water color.
Caucasus. Perspective of shore with glimpse of Yakovlev. Water color.
„Bobi". Sitting up. Pencil drawing.
„Bobi". Lying on his side.
„Bobi". Head on the arm of a chair. Indian ink.

1917

Petersburg. Sails. Oil.
Private collection.
Petersburg. Unloading wood. Water color.
Coll. G. R. Dramkov.
Petersburg. Unloading wood. Oil. View from my work-shop. Water color.
Petersburg. Repetition. Oil.
Petersburg. May Ist. Water color.
Coll. F. F. Notgaft.
Petersburg. Funeral of victims of revolution. March 23 rd 1917. The wharf. Water color.
Coll. Yosephovitch.
Petersburg. Funeral of victims of revolution. March 23 rd 1917. Academy of Science. Water color.
Petersburg. Funeral of victims of revolution. March 23 rd 1917. Palace bridge. Water color.
Coll. Yosephovitch.
Petersburg. Funeral of victims of revolution, March 23 rd 1917. Palace bridge. Water color.
Coll. Yosephovitch.
Petersburg. Funeral of victims of revolution, March 23 rd 1917. Neva wharf, and Palace bridge. Water color.
Coll. Yosephovitch.

*The colonne rostralis and the Exchange* — *1907* — *Colonne rostrale et la Bourse*

*Fiezole*
*Wood Engraving*

*1904*

*Fiésolé*
*Gravure sur bois*

Petersburg. View from laboratory window in winter. Water color.
Petersburg. View of St. Isaac's from the University. Water color.
Petersburg. Rostral Column. Pen and ink.
Coll. N. E. Dobichina.
Statue at evening in the Villa Borghese. Oil.
Caucacus. Sky study. Water color.
„Bobi". Head on a pillow. Pencil drawing.
„Bobi". Sitting „en face". Water color.
„Bobi". Washing. Water color.
„Bobi". „Lord". Water color.
„Bobi". Sleeping.

1918

Petersburg. View from Samsonevsky bridge.
Purch. by Tretyakoff gallery.
Petersburg. Ice drive at evening. Water color.
Coll. S. V. Lebedeff.
Petersburg. View from Samsonevsky bridge.
Boats. Water color.
Petersburg. Windy evening. Water color.
Purchased by Tretyakoff gallery.
Petersburg. White Night in the Summer garden.
Water color.
Coll. Yosephovitch.

Petersburg. French wharf. Water color.
Coll. Geruse.
Petersburg. View from laboratory in early spring. Water color.
Purch. by Museum department.
Petersburg. View from laboratory. Water color.
Coll. N. E. Dobichina.
Petersburg. View from Lithuanian-bridge at evening. Water color.
Coll. Lange.
Petersburg. Ice drive from the window of the Winter Palace. Water color.
Coll. M. L. Aliardina.
Petersburg. Ice drive from the Winter Palace. Variation. Water color.
Lithographed by author.
Petersburg. Wharf from the window of the Winter Palace. Water color.
Petersburg. View of Pirogovsky wharf. Water color.
Coll. Yosephovitch.
Petersburg. View from Samsonevsky bridge. Oil.
Petersburg. Market street at evening. Water color.
Coll. M. L. Aliardina.
Petersburg. Medical Academy.
Petersburg. Med. Acad. Garden in winter. Water color.
Petersburg. Med. Acad. Courtyard in early spring. Water color.
Petersburg. Med. Acad. Round tower. Water color.
Petersburg. Kazan Cathedral. Side Facade. Water color.
Petersburg. Kazan Cathedral. Colonnade. Water color.
Coll. Elkan.
Petersburg. Kazan Cathedral. Right Wing. Water color.
Coll. Yosephovitch.
Petersburg. Kazan Cathedral. Left Wing. Water color. Engraved by author.
Coll. Glazunov.
Petersburg. Fountain in the Summer Garden Water color. Engraved and lithographed by author.
Coll. E. L. Nikolay.
Petersburg. Winter canal. Drawing.
„ Mars Field. Water color.
Coll. Yosephovitch.
Petersburg. Wrecked boats. Water color.
„ 2 boat studies. Drawing.
„ The Derjhavine House. Water color.
„ The Derjhavine House. Drawing.
„ Study of Rigging. Water color. Eng. by author.
Petersburg. Study of wood. Water color.
„ 3 boat studies. Water color.
„ View of the Petrograd side. Water color.
Petersburg. Boat study. Water color.
Coll. V. H. Verchovsky.
Petersburg. Frosty Day. Smoke. Water color.
Purchased by Russian Museum.
Petersburg. Cloudy day. View of Admiralty and St. Isaacs. Oil.
Private collection.
Caucasus. Decorative landscape. Water color.
„ Sunset in the hills. Water color. Study.
„ Sunset in the hills. Wash.
Coll. Yosephovitch.
Caucasus. Gray day. Sea. Water color.
„ Windy day. Water color.
„ Windy day. Oil.
„ Bathers. Water color.
„ Shore near Olginka. Water color.
Coll. P. P. Dobichine.
Caucasus. Sea Shore. Water color.
Coll. P. P. Dobichine.
Caucasus. Sea perspective. Water color.
Private collection.
Caucasus. Sea. Water color.
Coll. S. R. Ernst.
Caucasus. Rain. Water color.
„ Waves. Water color.
„ Oxen near red water. Water color.
„ River bed in summer. Water color.

*The Columns of Exchange and the Fortress* — *1907* — *Les Colonnes de la Bourse et la Forteresse*

*Venice* *1916* *Venise*
*Wood Engraving* *Gravure sur bois*

Caucasus. River bed. Pencil drawing.
„ 2 drawings of trees.
„ Shady spots. Drawing.
„ Perspective of the shore. Drawing.
„ River bed. Monochromatic water color.
„ River bed. Pencil drawing.
„ Willows of the hills. Water color.
„ Olginsky bay and cows. Water color.
„ Two trees. Water color.
„ Sea. Gray day. Water color.
Private collection.

Caucasus. Storm. Water color.
„ Sea. Evening. Water color.
„ „ Sunset. „ „
„ „ Morning „ „
„ „ Breakers. „ „
„ „ Before Rain. Water color.
„ „ Repetition. Oil.
„ „ After rain. Water color.
Petersburg. Fountain and Injhenerni castle. Water color.
Purchased by Russian Museum.

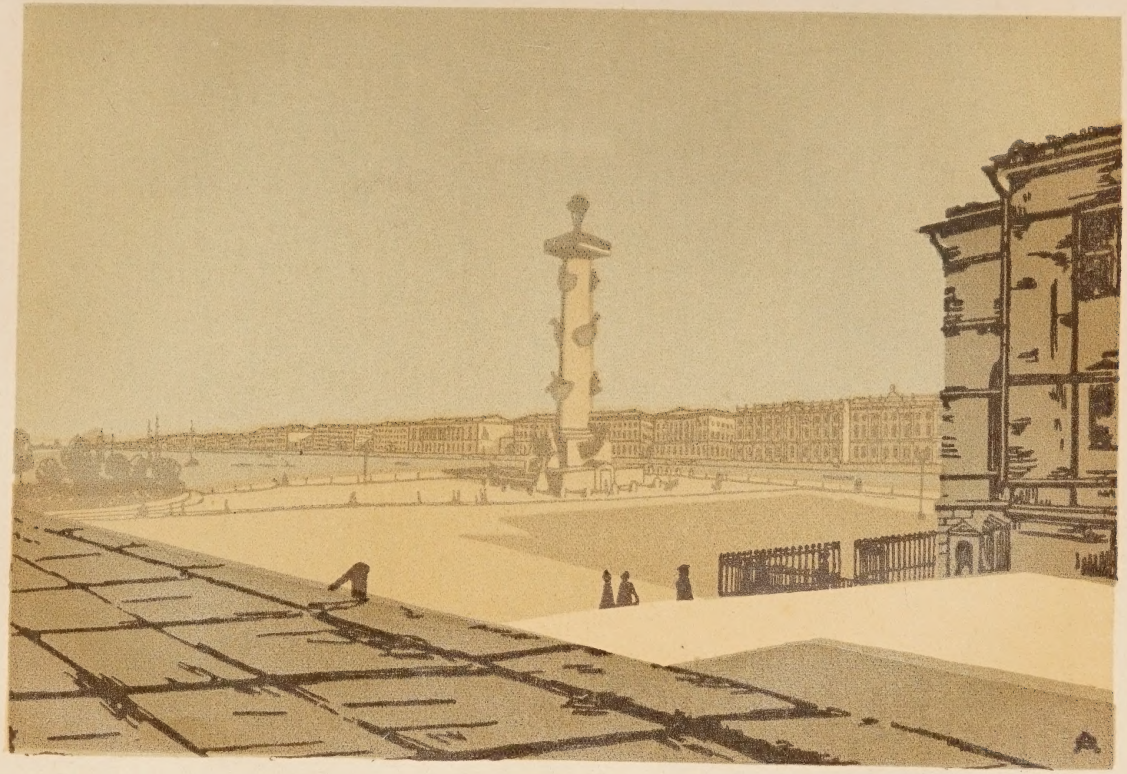
Spain. Segovia. View of Cathedral from behind the hills. Wash.
Coll. Kedrov.
Petersburg. Ice Drive. Wash.
Coll. G. M. Portugalov.
Petersburg. View of home of Oldenburg and Saltikova in ice drive. Lithographed by the author.
Petersburg. Statue in Summer-Garden. Water color.
Purch. by Museum department.
Petersburg. Statue in Summer-Garden. Water color.
Coll. V. I. Verchovsky.
Petersburg. Statue in Summer-Garden. Water color.
Petersburg. Statue in Summer-Garden with snow. Water color.
Coll. Yosephovitch.
Petersburg. Mars Field and Suvorov Memorial. Water color. Engraved by author.
Coll. S. V. Lebedeff.
„Bobi". Head. Pencil drawing.
„ Profile. Pencil sketch.
„ Three sketches. Drawing.
„ Sleeping with head on wooden arm of chair.
„Bobi". Looking out of the window. Charcoal drawing.

1919

Trees under the snow. Water color.
„Venera" with dog. Water color.
Petersburg. View of the colonnade from courtyard of Anichkov Palace. Water color.
Coll. Y. K. Kunin.
Interior with dog. Oil.
Millionaire Street. Water color.
Purch. Porchovsky Museum.
Petersburg. Rainy day from the balcony of the Hermitage. Water color.
Nature Morte. Vegetables. Water color.
„ „ „ Oil.
Statue in Summer-Garden. Water color.
View of Saltikova Home from the Summer-Garden. Water color.
Coll. N. E. Morosoff.
Petersburg. Blue morning. Oil. Lithograph by the author.
View of Chernishev bridge.
Quay by the palace of Saltykof. Water color.
Burying of ihe victims of Revolution. Water color. Repetition.

1920

Petersburg. Samsonevsky bridge. Winter-motive. Water color.
Fontanka by the Summer-garden. Water color.
Coll. Yosephovitch.
Petersburg. Pracheshni Bridge in winter. Water color.
Petersburg. Shipwrecks. Water color.
Purchased by Porchovsky Museum.
Petersburg. Boats by the Military-medical Academy. Water color.
Coll. Riazantsev.
Petersburg. Wrecked boats near the house of Peter the First. Water color.
Coll. Y. K. Kunin.
Petersburg. Boats and snowy field of the Neva. Water color.
Coll. Y. K. Kunin.
Petersburg. Pracheshni Bridge from the Neva. Water color.
Petersburg. View of the School House in the name of Peter the First from the Viborg side. Water color. Lith. by author.
Petersburg. Bolshaya Nevka and factories on the Viborg side. Water color.
Petersburg. View of Strogonovsky bridge from Viborg side. Water color.
Coll. S. V. Lebedeff.
Petersburg. Kammeny Island and boats. Water color.
Coll. S. V. Lebedeff.
Petersburg. Wharf of Karpovka river. Water color.
Petersburg. Bridge over Karpovka. Water color.



*The Perspective of Neva* — *1907* — *Perspective de la Néva*

Petersburg. Grenadiers Barracks and Karpovka. Water color.
Petersburg. Mars Field. Water color. Engr. by author.
Coll. Serebriakov.
Petersburg. Middle of the Nevka. Water color.
Coll. S. V. Lebedeff.
Amsterdam. De Teertuinen.
Coll. Yosephovitch.
Petersburg. Columns on a gloomy day. Bolshaya Neva. Water color.
Petersburg. Boats at Stroganovsky bridge. Cloudy day. Water color.
Coll. Kuka.
Petersburg. Boats. Fog. Water color.
Pskov. Pokrovskaya tower. Water color.
„ View of Zavelichye from Pokrovsky tower. Water color.
„ Little Square. Water color.
„ View of tower from embankment. Water color.
„ Roaring tower and church. Water color.
„ Bridge, trees and roaring tower. Water color.
Petersburg. View from window of Pravovedenia. Water color.
Petersburg. Autumn view from window. Water color.
Petersburg. Caravan of flooded boats on the Bolshaya Nevka. Water color.

1921

Petersburg. French wharf from Pirogovsky Museum. Water color.
Petersburg. Bell over the Neva. Water color.
„ Bell on the shore of the Neva. Repetition.
Petersburg. French wharf in the sunset. Water color.
Petersburg. View of House of Peter the First.
„Bobi". In the armchair with a ball. Water color.
Nature Morte. Oil.
Pavlovsk. Yellow birches and Constantine Palace. Water color.
Coll. S. V. Lebedeff.
Pavlovsk. Novo-Silvisky bridge. Water color.
Coll. G. A. Kuka.
Pavlovsk. Autumn landscape and Temple of Friendship. Water color.
Pavlovsk. Perspective from Constantine Palace. Water color.
Purch. by Russian Museum.
Pavlovsk. Novo-Silvisky bridge. Drawing.
„ Statue near Valera. Water color.
Coll. G. A. Kuka.
Pavlovsk. Bridge. Water color.
„ Ravine. „ „
„ View of tower. Water color.
„ Temple of Friendship. Water color.
„ Novo-Silvisky Bridge. Oil.
„ Iron bridge. Water color.
„ Viskontev bridge. Water color.
„ Czar's grove. Water color.
„ Fir trees. Water color.
„ Novo-Silvisky bridge. Water color.
Coll. S. V. Lebedeff.
Pavlovsk. Autumn landscape. Water color.
Russian Mus.
Pavlovsk. Turkish bower in autumn. Water col.
„ Wind.
Coll. I. B. Shimanovsky.
Pavlovsk. Near Constantine Palace. Drawing.
„ Fortress. Drawing.
„ Trelyage. Drawing.
„ Slope near Trelyage. Drawing.
„ Anallen Cascade. Drawing.
„ Palace. Drawing.
„ Two statues of old Sylvia. Drawing.
Petersburg. Statue of Mercury. Water color.
Pavlovsk. Viskontev bridge. Drawing.
„ Statue of Niobe. Water color.
Petersburg. Bell over the Neva. Variant. Water color. Lithographed by the author.

1922

Caucasian spring landscape. Water color.
French wharf from Pirogovsky Museum. Repitition. Water color.
Valley of Caucasus, evening. Oil.

Novo-Silvisky bridge. Water color.
Pavlovsk. Windy day in autumn. Water color.
„ Czar's grove. Water color.
„ Iron bridge. Water color.
Venice. Santa Maria della Salute. Water color.
Petersburg. Souvorovsky square. Water color.
Coll. S. V. Lebedeff.

1923

Portrait of M. Filonenko. Oil.
„Bobi" in the sun. Sketch. Water color.
Portrait of S. V. Lebedeff. Oil.
Coll. S. V. Lebedeff.
Portrait of the artist I. V. Ershoff. Water color.

## WOOD ENGRAVINGS

### 1898

From the portrait of Sonia. 22 × 13 cm. 1 block. Block does not exist.

Torso. 15 × 6 cm. 1 block. Block does not exist.

Boy with dog. 9 × 9 cm. 2 blocks.

Ex-libris. 10 × 9 cm. 1 block. From drawing by Lanceret.

Water nymph. 30 × 19 cm. 2 blocks. From drawing by Lanceret.

The little model. 10 × 9 cm. 3 blocks.

Horses (unfinished engraving) 25 × 23 cm. 1 block. From drawing by Lanceret. Block does not exist.

Perseus and Andromeda. 33 × 47 cm. 3 blocks. Coll. Reubens.

### 1900

Winter. 10 × 9 cm. 1 block.

Spring. Valley. 15 × 13 cm. 2 blocks.

Model standing. 30 × 19 cm. 1 block.

Model with man's figure. 15 × 12 1/2 cm. 3 blocks.

Model under tree. 18 × 15 cm. 2 blocks.

Sitting figure. 17 1/2 × 15 cm. 4 blocks.

Moon. 32 × 39 cm. 4 blocks.

Finland under blue sky. 21 × 28 cm. 2 blocks.

By-ways. 21 × 27 cm. 4 blocks.

Finnish lake. 26 × 41 cm. 3 blocks.

### 1901

Cows. 20 × 32 cm. 3 blocks.

Woman against landscape. 40 × 27 1/2 cm. 4 blocks. Unfinished, block destroyed.

Pavlovsk landscape. 12 × 26 cm. 4 blocks. Printed in 2 colors.
Estrade. 11 × 15 cm. 5 blocks.
Pavlovsk. Station. 27½ × 36 cm. 9 blocks. Blocks destroyed by author.
For journal „Mir Iskusstva".
Wolf and fortress. 9 × 15 cm. 1 block.
Chain bridge. 11 × 18 cm. 1 block.
Fountain in Summer Garden. 10 × 9½ cm. 1 block.
Transport at Smolny. 18 × 8 cm. 1 block.
Fortress and clouds. 6 × 10 cm. 1 block.
New Holland. 13 × 12 cm. 1 block.
Moika at night. 11 × 15 cm. 1 block.
Wharf of Neva. 15 × 10 cm. 1 block.
Boats near wharf. 12 × 11 cm. 1 block. Block destroyed.
View of Exchange. 18 × 6 cm. 1 block.
For „Treasures of Russia".
Rostral Column. 16 × 6 cm. 1 block.

1902

Ex-libris. 6½ × 7 cm. 1 block.
Winter, with yellow sky. 10 × 15 cm. 2 blocks.
Summer Garden. 36½ × 23½ cm. 4 blocks.
Sketch. 12 × 7 cm. 1 block.
Broken fir tree. 18 × 15 cm. 1 block.
Cypresses in cemetery. 11 × 20 cm. 1 block.
Branches. 7 × 8½ cm. 3 blocks.
Waves. 24 × 9 cm. 3 blocks.
Turkish bower. 27 × 20 cm. 1 block.

1903

Imitation of Hiroshigi. 17 × 23½ cm. 2 blocks.
Paul Ist. 34 × 25 cm. 4 blocks.
Gate in Pavlovsk park. 27 × 19 cm. 4 blocks.
Bridge from Centaurus. 14 × 8½ cm. 4 blocks.
Thicket. 13 × 8½ cm. 4 blocks.
Gate to Mausoleum of Paul I. 13 × 8½ cm. 4 blocks.
Columns of Kazan Cathedral. 14 × 8½ cm. 4 blocks.
Chain bridge. 13 × 8½ cm. 4 blocks.
Dirty landing-place. 14 × 8½ cm. 4 blocks.
Bronze Horseman. 11 × 9 cm. 4 blocks. From drawing by Benoit.
Tail-piece. 7 × 11 cm. 1 block.

1904

Fiezole. 34 × 26 cm. 2 blocks.
Tivoli. 25 × 13½ cm. 2 blocks.
Villa Borghese. 46½ × 31 cm. 4 blocks.
Boats. 9½ × 14 cm. 2 blocks.
Spring motif. 19 × 28 cm. 4 blocks.
Ex-libris Lebedeff. 6 × 4 cm. 4 blocks.
Perspective Dietsky Selo. 22 × 12½ cm. 4 blocks.

1905

Flowers. 12 × 11 cm. 2 blocks.
Alley in Dietsky Selo. 24 × 17 cm. 5 blocks.
Sarcophagus. 1 block.
For journal „Jupel".

1906

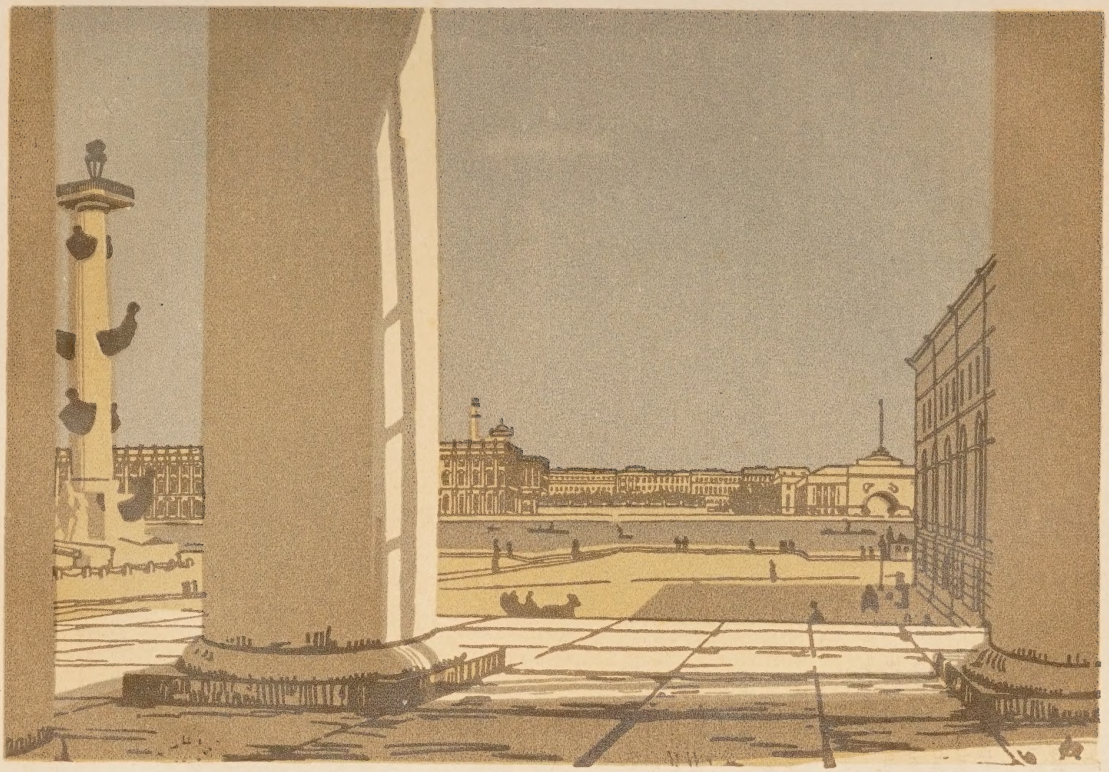
Ex-libris Kasnakov. 11½ × 8½ cm. 4 blocks. Engraved from drawing by Benoit.
Illustration for Cowper. The Departure. 16½ × 10 cm. 2 blocks.
Illustration for Cowper. 11 × 7½ cm. 2 blocks.
Illustration for Cowper. Meeting of French and English. 15½ × 10 cm. 3 blocks.
Illustration for Cowper. At the water fall. 10 × 14 cm. 3 blocks.
Illustration for Cowper. Struggle in the woods. 13½ × 10 cm. 3 blocks.
Illustration for Cowper. The Murder. 13 × 11 cm. 3 blocks.

1907

Versailles. 45 × 31½ cm. 5 blocks.

1908

Cobwebs. 11 × 9½ cm. 2 blocks.
Study. Branches. 21 × 15 cm. 2 blocks.
Rostral Column and Exchange. 24 × 17½ cm. 4 blocks.
View of Neva through Columns of the Exchange. 24½ × 17 cm. 4 blocks.



*The Neva through the colonnade of Exchange* 1907 *Néva à travers les colonnes de la Bourse*

*Fontanka* *1901* *Fontanka*
*Wood Engraving* *Gravure sur bois*

Perspective of Neva. 25 × 17 cm. 4 blocks.
Columns of Exchange and fortress. 25 × 17 cm. 4 blocks.
St. Severin. 18 × 24 1/2 cm. 6 blocks.
Germans in Rome. 10 × 8 1/2 cm. 6 blocks.
St. Cloud. 36 1/2 × 26 1/2 cm. 4 blocks.

1909

Columns of Exchange. 15 × 9 1/2 cm. 4 blocks.
Rostral Column and Custom House. 15 × 9 1/2 cm. 4 blocks.
Rostral Column. Repetition. 15 × 9 1/2 cm. 2 blocks.
Mining Institute. 14 1/2 × 9 1/2 cm. 4 blocks.
Admiralty under the snow. 14 1/2 × 9 1/2 cm. 4 blocks.
Gate of Summer-Garden. 4 blocks.

1910

Kriokov canal. 24 × 17 1/2 cm. 4 blocks.
Ekaterininski Canal. 24 × 18 cm. 4 blocks.
Sunrise. 20 × 18 cm. 2 blocks.
For the album „Wild Rose".
Fireworks. 45 1/2 × 35 1/2 cm. 2 blocks.

1911

Ex-libris Brokar. 9 × 6 1/2 cm. 4 blocks.
Ex-libris Riabushinski. From the drawing by Lanceret. In three sizes: 17 × 11 1/2 cm. 3 blocks. 13 × 9 cm. 3 blocks. 9 × 6 cm. 3 blocks.

1912

Zimni Canal. 4 1/2 × 6 cm. 1 block.
Academy of Science in winter. 8 × 4 cm. 1 block.

View of Exchange. 8 × 3½ cm. 1 block.
Admiralty. 8 × 5½ cm. 1 block.
Rostral Column and Admiralty. 8 × 3 cm. 1 block.
Lithuanian Castle. 8 × 4 cm. 1 block.
Lamp and Sphinx. 8 × 5 cm. 1 block.
Bronze Horseman and Academy of Art. 8 × 5 cm. 1 block.
The Moika and the Round Market Place. 7½ × 5½ cm. 1 block.
The Moika. 6½ × 5 cm. 1 block.
Lviny bridge. 7 × 5 cm. 1 block.
Boats and fortress. 6½ × 4½ cm. 1 block.
Kriokov canal. 7 × 5 cm. 1 block.
Lions and Custom House and Tuchkov bridge. 8 × 4 cm. 1 block.
Sphinx. 7 × 3½ cm. 1 block.
New Holland. 5 × 5 cm. 1 block.
Pracheshny bridge at the Summer Garden. 8 × 4½ cm. 1 block.
Statue at Mining Institute. 7 × 5½ cm. 1 block.
Chernishev bridge. 7½ × 4 cm. 1 block.
Rostral Column. 8 × 5 cm. 1 block.
Wolves and fortress. 8 × 2½ cm. 1 block.
Dirty landing-place. 7 × 4 cm. 1 block.
Pavilion in garden of Russian Museum. 6 × 4 cm. 1 block.
Elaginsky Palace. 8 × 4 cm. 1 block.
Boats. 8 × 4 cm. 1 block.
View of Petersburg. Oval. 11 × 8 cm. 3 blocks.
Ex-libris Visotsky. 8½ × 6½ cm. 4 blocks.

1913

Rostov. 8½ × 8½ cm. 1 block.
Kostroma. 8½ × 8½ cm. 1 block.
Yaroslav. 8½ × 8½ cm. 1 block.
Droshky Motif. 17 × 10 cm. 1 block.
Book decoration. Flower motif. 7½ × 3 cm. 1 block.
Book decoration. Cupid. 9 × 2½ cm. 1 block.

1914

For the Lermontov Jubilee. „In the Heavens at midnight an angel was flying". 19 × 13 cm. 2 blocks.
Venice. 13 × 11½ cm. 1 block.
Venice — Night. 19 × 13 cm. 2 blocks.
Moonlight landscape. 13 × 8 cm. 3 blocks.
For the edition of „Gardens and Parks" of Kurbatoff. Villa d'Este. 21 × 15 cm. 4 blocks.

1916

Ex-libris Kolenski. 9 × 9 cm. 4 blocks.
Biron Palace and boats. 50½ × 38 cm. 3 blocks.
Venice. Grand Canal. 50½ × 38 cm. 1 block.
Decorative landscape. 47 × 59 cm. 3 blocks.
Garlands. Book decoration. 6 × 6 cm. 1 block.
Book decoration. 1 × 1 cm. 1 block.

1917

Rigging. 40 × 27½ cm. 2 blocks.
Ex-libris Verchovsky. 8 × 4 cm. 1 block.

1919

Building of Palace bridge. 13½ × 16½ cm. 1 block.
Wharf near Oldenburg Palace. 13½ × 21 cm. 1 block.
Moika. 13½ × 21 cm. 1 block.

1920

8 engravings for publishers „Brokhouse and Efron" for „The Soul of Petersburg".
Petersburg. Mars Field. 9½ × 4 cm. 1 block.
View of Exchange. 9½ × 5 cm. 1 block.
Ekaterininski Canal. 9½ × 6 cm. 1 block.
Left arch Kazan cathedral. 9 × 7 cm. 1 block.
Ice-drive and fortress. 10 × 5½ cm. 1 block.
Mining Institute. 8 × 6 cm. 1 block.
Gate of Summer Garden. 10 × 6 cm. 1 block.
New Holland. 8½ × 6½ cm. 1 block.

1922

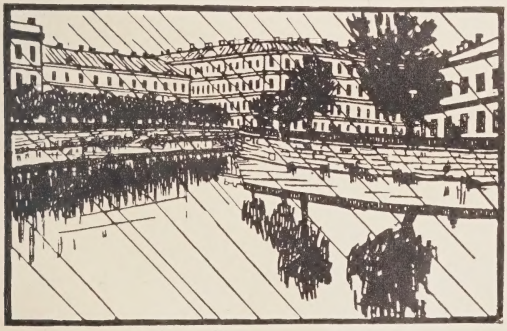
Ex-libris Maximova. 7 × 9½ cm. 1 block.
Peterhof. Fountain of Samson. 11 × 9 cm. 1 block.
27 engravings for book „Pavlovsk Landscapes". 7 × 10 cm.

*The Ekaterininski-Channel* 1910 *Canal Ecathérininski*

Pavlovsk. Fortress.
Perspective of the Palace. 1 block.
Island of Love. 1 block.
Road to the white birches. 1 block.
Round pond. 1 block.
View of Palace from the side. 1 block.
Rose pavilion pool at night. 1 block.
Island of Cupid. 1 block.
View of Viskontev bridge. 1 block.
Paul I. 2 blocks.

1923

Novo-Silvisky bridge. 1 block.
Fog. 2 blocks.
Temple of Friendship. 1 block.
Night, near Constantine Palace. 1 block.
Gate to the Yatiok road. 1 block.
Colonnade of Apollona. 1 block.
Rainy day. 1 block.
Tailpiece — village landscape. 1 block.
Perspective of Etjup. Rainbow. 1 block.
Tower. 1 block.
View of Constantine Palace. 1 block.
Round Pond.
Place near the „White Birches". Rain. 1 block.
Obelisk through Trelyage. 1 block.
Decoration. Obelisk. 1 block.
Pavlovsk. Evening. 1 block.
Pavlovsk. Red Valley. 1 block.
17 engravings for the book „Pavlovsk Landscapes".
Petersburg. Palace of Shuvalov and Anichkov bridge. 1 block. From an old lithograph for the catalogue of the museum of Shuvalov Palace.
Decoration. „The Island of Love". 1 block. For the book. „Pavlovsk landscapes".



*The Kryoukof-Channel* *1910* *Canal Krioukof*

*„The Tackle"* *1917* *„Les Agrès"*

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3. Catalogue of the artist's work. . . . . 57 — 89

Illustrations:

1. The plates in colors between the pages 1 — 64 are reproductions of water-color drawings of M-me Ostraoomova-Lebedeva.
2. The plates in colors belween the pages 67 — 96, as well as the illustrations mounted on p. 21 „The Perspective of Tsarskoye Selo", p. 67 „Pavlovsk" and p. 85 „The Stage" are reproductions of the artist's wood-engravings.